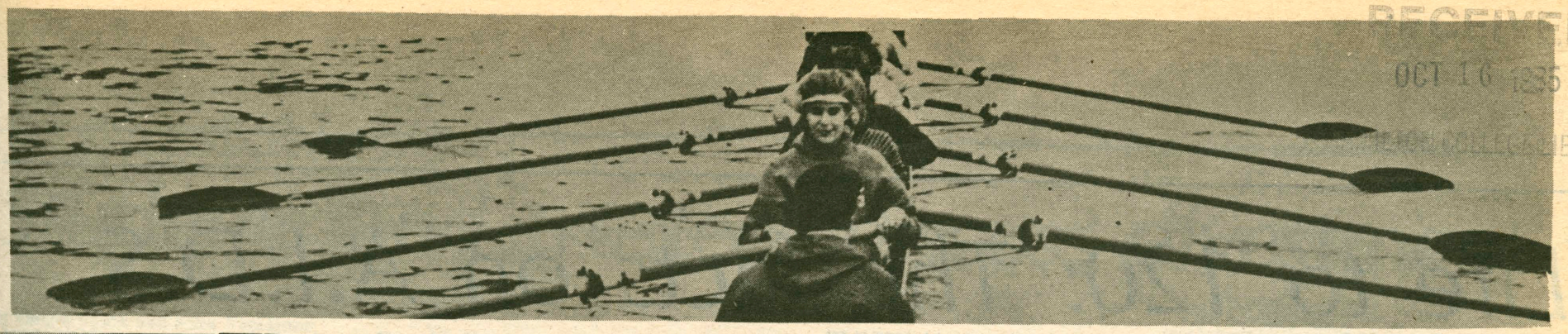

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The Hamilton College
Spectator
Clinton, New York • October 4, 1985 • Volume XVI, Number 4

Liddy sparks the Chapel

by John Vecchione

Former Watergate conspirator and convicted felon G. Gordon Liddy spoke at Hamilton Chapel on Monday under the aegis of the Root Jessup public affairs council. Thunderous applause erupted from the fire capacity crowd to greet the mastermind of the Watergate break-in as he entered the chapel to speak on the topic "Government: Public Perception vs. Reality." Liddy, a graduate of Fordam Law School and former bureau supervisor of the FBI, came to national attention as Richard M. Nixon's General Council to Re-elect the President. His adamant refusal to cooperate with authorities on his major role in the burglary of the Democratic headquarters in Washington's Hotel Watergate landed him four years in jail and served as the basis of his best-selling autobiography, *Will.*

After a brief introduction by Marcia Greene, President of Root-Jessup, the short, balding man, looking far less grim than his reputation would indicate, said that the introduction was a great improvement over the one he was used to - "Will the defendent please rise". After introducing himself as "the man who ran Watergate," Liddy got to the first point of his lecture. America, according to the former public servant, is different from all other nations on the earth because of its penchant for dwelling in the realm of an illusion. Liddy pointed to our use of language as proof of this. "Banks call loan defaults non-performing assets," said Liddy. He continued "You can't buy a used car in this country - all you can find are previously owned vehicles." Finally, on a subject familiar to him, Liddy said he spent four years in penitentiaries, "though I didn't meet anyone there who was penitent, certainly not I."

Liddy believes that people confuse the world that is with the world that should be. According to Liddy, because throughout history America "has been sitting on a mountain of natural resources" and has been protected by oceans on both sides "life has been easy." Therefore, unlike the inhabitants of other nations, Americans do not see the world as a dangerous place. Liddy explained his view that "the world is not a nice neighborhood. It's the South Bronx at 2 a.m. in the morning." Liddy then compared naive Americans to a little old lady with a large purse trying to cross the street in the south Bronx. Liddy contrasted the little old ladies' chance of getting from "point A to point B" with that of a heavily muscled, well armed

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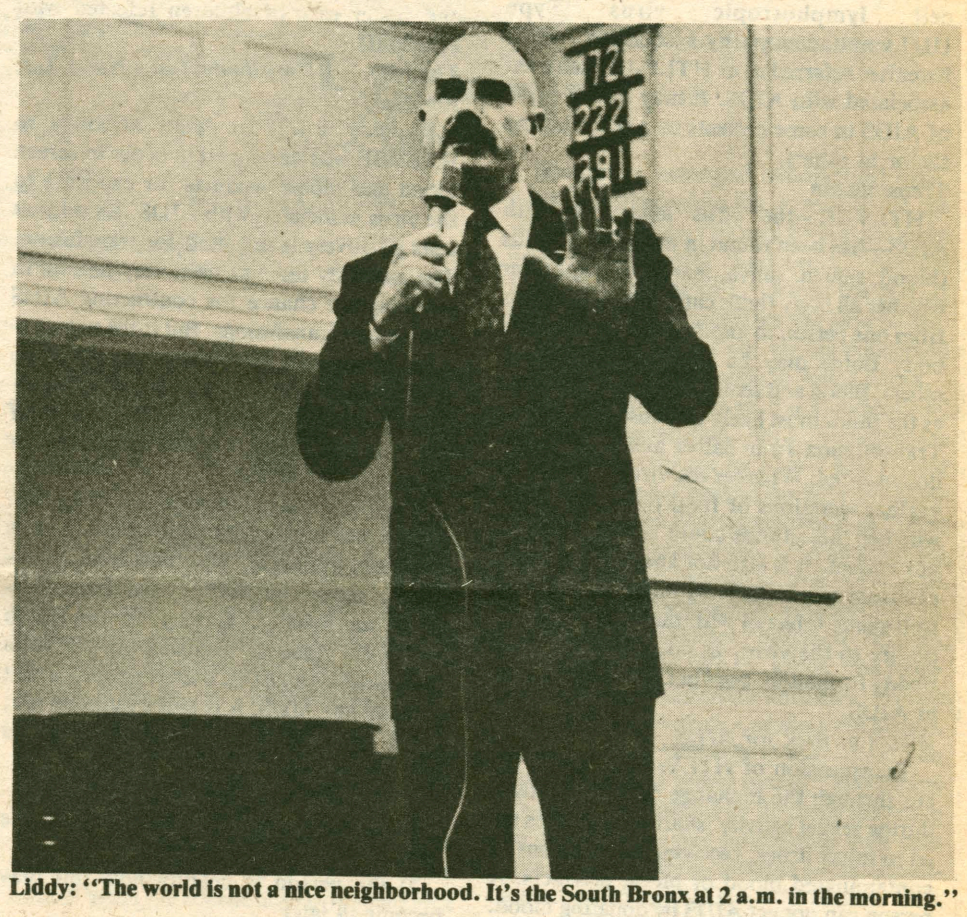


Liddy: "The world is not a nice neighborhood. It's the South Bronx at 2 a.m. in the morning."

Trustees decision: $1M loan to frats

by Cameron McWhirter

By resolution of the Trustee Planning Committee, the College has been authorized to make prime rate loans available to Hamilton's societies to aid their required renovation process, which exceeds one million dollars.

The decision was made last weekend during the Fall session of the Board of Trustees, according to acting-President Dan O'Leary. O'Leary said in an interview last Thursday that the loans will not be interest free in order to maintain the technical division between the school and the societies.

"These loans are at market rates, they are tied to the prime. If they were interest free, you would raise the question of subsidies," O'Leary said.

The Planning Committee discussed the status of the students living in the various houses and reviewed the assessment report made by independent contractors which placed the overall repair figure in excess of one million dollars.

"What we decided this weekend was, first, that we reiterated that the College is responsible for the health and safety of the students, no matter where they live, in dormitories or society houses. If there is a fire in one of those houses, we are responsible, and we should be. This isn't some ploy to get rid of fraternities—some of those houses are in bad shape," O'Leary stated.

O'Leary added that many of the houses have already begun phase one of the renovation process and several structural corrections were made over the summer. O'Leary also said that the Trustees set up a tentative time schedule for the renovation required in phases one through three (see the *Spectator* of Sept. 27 for schedule of expenditures and society breakdown).

"The Trustees have instructed the College to insure that the renovation at the houses be completed or substantially underway by the fall of 1986," O'Leary said.

When asked if any societies could be closed, O'Leary said, "There is a possibility if the houses are not able to meet certain standards."

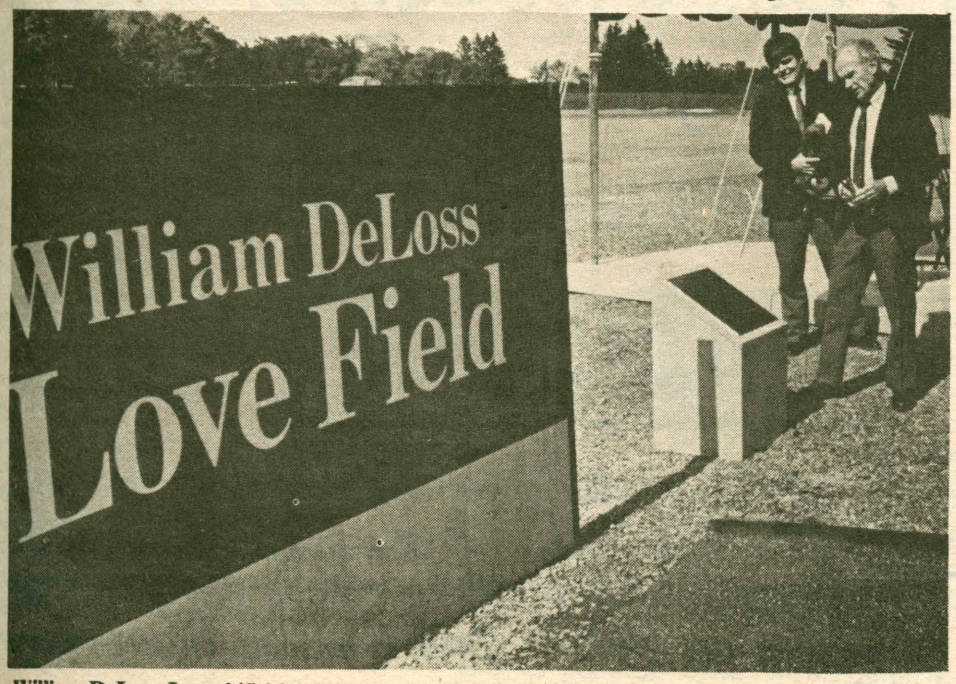
In other matters, the Trustees last weekend reviewed the issue of Hamilton divestment from American companies with South African holdings and established a subcommittee of the Endowment committee to look into the possibility of divestiture. The subcommittee will consist of two students, two trustees, and two faculty members. O'Leary said he received a memorandum from Endowment Chair Ralph Hansman '40 and "we are now in the process of putting that committee together. Our students really made a good impression. They might not have gotten exactly what they wanted but they did a very good job of making their point," he said.

Other important business included the expected resolution by the Development committee to raise the endowment campaign goal by five million dollars.

The resolution reads as follows: "RESOLVED, that given the success of the 175th Anniversary Campaign toward its endowment objective, and given the need to complete funding for the $14 million in Campaign projects, the Board of Trustees votes to increase the goal of the 175th Anniversary Campaign from $29 million to $34 million and to shorten the previously determined solicitation period by one year to June 30, 1986."

Acting President O'Leary explained that the $15 million dollar endowment for student and faculty research has been exceeded; however, they have not yet met the building projects fund of $14 million.

"We have met our endowment goal and paid off the renovation of the Johnson building. However, now we need more money for our other Capital Campaign projects, such as the Schambach Center," he said.



William DeLoss Love '45 (right) with acting President Dan O'leary at the ceremonial dedication of Love field, an astroturf intercollegiate field located behind Dunham.

Life to 120: The facts on A.I.D.S.

by Andrea L. Brand, M.D.

Q.: ***I'm worried about how a person can contract AIDS. What is "the blood test for AIDS?"***

A.: ***About AIDS***

AIDS—Acquired Immune Deficiency Syndrome—has struck over 12,500 Americans since 1981, with the number of reported cases increasing steadily. But anxiety over what we don't know about AIDS and fear of contracting it have infected many more of us.

AIDS is characterized by altered function of the immune system—the body's natural defense against infection and malignant disease is damaged—so that unusual or multiple infections and malignancy may develop in AIDS patients.

A virus called HTLV-III/LAV (Human T-cell lymphotropic virus Type III/Lymphadenopathy-associated virus, hereafter referred to as HTLV-III) has been associated with AIDS. It may be the cause of AIDS in some patients or a contributing factor in others.

Transmission

HTLV-III—the virus associated with AIDS—has been found in many body fluids (blood, semen, saliva, tears). It is not clear whether all body fluids can transmit the virus from one person to another or whether some body fluids may be more infective than others. Blood and semen have been identified as the fluids most likely to transmit the virus. Transmission from saliva and tears is not documented. Whether the virus can exist in vaginal secretions or fecal fluid, and if so, whether these fluids could be infectious, is not known. It is also not known how much exposure to a body fluid might be required to become infected with the virus. And exposure to the virus, as documented by antibody formation, does not necessarily result in AIDS.

Who's at Risk for AIDS

Transmission of HTLV-III seems to occur through the exchange of body fluids—during sexual activity, sharing of needles used to inject drugs, receiving transfusions of contaminated blood or blood products. A person can not get AIDS by donating blood. Groups at increased risk for contracting AIDS include homosexual or bisexual men, expecially those with multiple sexual partners, prostitutes, intravenous drug users, children born to parents with AIDS, sexual contacts of people with AIDS, and people who receive transfusions of blood or blood products contaminated with HTLV-III.

There is no evidence that HTLV-III is transmitted by casual contact. No cases of infection with HTLV-III are known to have been acquired in a school, day care or foster care setting, or through casual contact. Other than sexual partners of patients infected with HTLV-III and infants born to infected mothers, none of the family members of the over 12,000 AIDS patients reported to the Center of Disease Control (CDC) have been reported to have AIDS.

Whether biting or trauma to the skin that causes mixing of blood or saliva could transmit the virus is unknown. This could be a concern in younger children and in neurologically handicapped children who can not control their body secretions. The CDC has published guidelines for the education and foster care of children infected with HTLV-III.

The HTLV-III Antibody Test - Not a Test for AIDS

Recently a test to detect antibody to HTLV-III was developed in order to screen blood and blood products for exposure to the virus associated with AIDS. Blood that tests positively is not used for transfusion. The antibody test has been very helpful in reducing the chance for contracting AIDS from blood transfusions. But if the test is used on the general population, interpretation of the results can be very confusing, causing great anxiety. The test will not tell us if a person has AIDS, will ever get AIDS, or is immune to AIDS.

When exposed to a foreign substance, e.g. a virus, our body often forms antibodies as a normal response. The presence of antibodies means that the body has been exposed to an invader. Having antibodies to HTLV-III signifies exposure to the virus associated with AIDS. It does not mean that a person has AIDS. A positive antibody test, which needs to be confirmed by a second test, could mean:

1) the person is immune to HTLV-III

2) the person is a healthy carrier of the virus

3) the person is healthy now but may become ill later

4) the test is falsely positive—that is, a substance other than the virus is causing the test to be positive.

Conversely, a negative antibody test could mean:

1) the person has never been exposed to the virus

2) the person has been exposed but has not yet formed any antibody or enough to be detected

3) the person is unable to form the antibody.

It does not mean a person will never get AIDS. The result: a perplexed and sometimes worried patient.

Both positive and negative antibody tests can have profound psychological and sociological implications. People considering having the test are urged to talk to a physician or counselor about the test and the significance of the results. The New York State Health Department has set up regional counseling services to help people understand the antibody test. The phone number for the HTLV-III Antibody Test-Related Counseling Program in Syracuse is: 315-428-4736.

A Capsule of Our Knowledge

Our knowledge about AIDS is increasing. Many questions remain unanswered, but understanding the facts will help allay much anxiety. Points to remember:

1. We have no evidence that AIDS is spread by casual contact. The virus seems to infect people during mixing of body fluids, usually blood or semen. We don't know if HTLV-III can be transmitted in saliva.

2. Health care workers, co-workers, friends, and family members of AIDS victims do not appear to be at increased risk for AIDS if they take the usual precautions to protect themselves against exposure to body fluids.

3. Monogamous sexual relationships may reduce the risk for infection with HTLV-III associated with exposure to multiple sexual partners.

4. The screening test for detection of antibody to HTLV-III is helpful in protecting a safe supply of blood and blood products for transfusion. While it can help identify people who have been exposed to the virus, it is not a test for AIDS.

5. For more information call the AIDS Hotline:

315-475-AIDS

or write to:

The AIDS Institute
NYS Health Department
Empire State Plaza
Corning Tower Room 1931
Albany, NY 12237

Understanding the Fear

Many people worry when medical authorities refer to the transmission of AIDS with statements like "we have no evidence that AIDS is spread by casual contact," rather than "AIDS can't be spread by casual contact." We need to remember that in medicine, as in life, it's difficult to say that something can't happen, easier to see what has revealed itself than to decide that nothing remains hidden. So our approach to this illness and the prevention of its transmission is guided by recognition of the facts we've learned tempered by an understanding that other clues may remain undiscovered, a dilemma faced by Isaac long ago: "And Jacob went near unto Isaac, his father; and he felt him, and said: 'The voice is the voice of Jacob, but the hands are the hands of Esau.'" (Genesis XXVII, 22.)

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Students and trustees discuss divestment

by Maggie Clark and John Vecchione

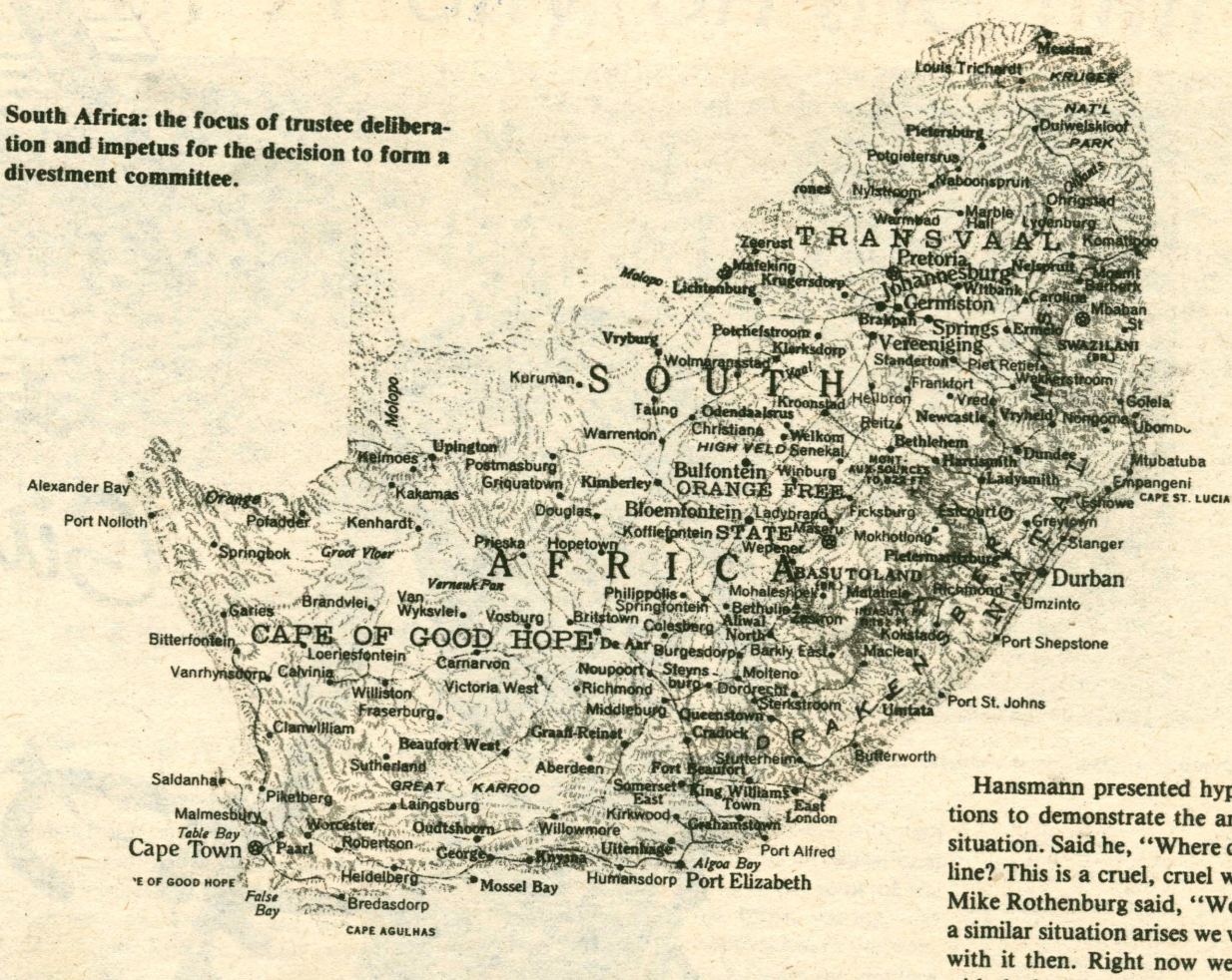
The Board of Trustees met last Friday with a group of students and faculty who wished to discuss the possibility of Hamilton divesting itself of holdings in corporations that have subsidaries in South Africa. The group, consisting of seven students and three faculty, chose HOPE leaders Stephen Bonovitch and Paul Ngobeni to present the justifications for their desire for divestment.

Bonavitch gave an introduction and presented a request from the group for a subcommittee to review the economic impacts of divestment. The ten asked that this committee consist of students, faculty and trustees. Because of what they perceive as the immediacy and volatility of the South African political situation the faculty and students requested that the committee's work be completed by December of '85.

The group argued that besides what they see as moral imperatives for divestment, there are sound economic reasons for such a move. The Republic of South Africa, according to the group, is a highly unstable area for investment. They argued that corporations would suffer great losses in South Africa if the present government there falls, an event the ten saw as very probable. Countering claims that such a move would injure Hamilton's portfolio, the group gave examples of acts of divestment by institutions that they claimed had not injured thier investment picture. Some of these were: SUNY divested eleven million dollars, Columbia divested 31 million in holdings. The city of Boston and the state of New Jersey have also divested their holdings in corporations with facilities in South Africa.

Paul Ngobeni, a citizen of South Africa, presented what he saw as moral issues involved with the Republic of South Africa. He said "We cannot morally support the oppressive regime which the companies such as IBM are doing." He continued, "We must think of the 85% of the people who are living on 13% of the land." Holding his emotions, Ngobeni concluded, "I want to go home someday."

Ralph E. Hansmann, Director of the investment committee, pointed out, "We run our portfolio agressively compared to other colleges...If you limit our options, our performance will be impaired." A student answered, "There are economic options which are better than those we now invest in, and we want to help you look for them." Clarifying the groups intentions, Professor Douglas Raybeck added, "No one is questioning your financial capabilities...we are just pointing out these options."



South Africa: the focus of trustee deliberation and impetus for the decision to form a divestment committee.

Hansmann emphasized that, "We are not investing in companies that have major investments in South Africa." This means that the school would not be hurt by political instability in South Africa because the companies it has stock in have such a small portion of their business in that country. Ngobeni replied, "Given the amount of support that the American companies are giving our investment is still significant." He directed the discussion to what political or economic power Hamilton holds in South Africa and how it can best be used.

One of the trustees indicated that Hamilton should not divest because it does not seem to be effective and that Hamilton could try measures that would have more impact. Paul Sutter, one of the students, said that "Divestment is accomplishing something, Reagan is reacting to the economics.. he would not have placed what little sanctions he did if it were not for students protesting."

After a discussion about how far divestment should go, Hansmann pointed out the extreme lengths it could be taken, another trustee pointed out that Hamilton had "to think of the question of the giver. We had to think of the future." By this he meant that many donations to Hamilton are made in the form of stocks which Hamilton would have to reject if they were in companies with holdings in South Africa.

Professor Richard Werner inserted "My concern is a moral one. The college is a role model. What the college does says something to the students." Sutter added to this saying, "By not divesting Hamilton is making a political statement, whether it wants to or not."

Hansmann presented hypothetical situations to demonstrate the ambiguity of the situation. Said he, "Where do you draw the line? This is a cruel, cruel world." Student Mike Rothenburg said, "We realize that. If a similar situation arises we will have to deal with it then. Right now we are concerned with the horrible situation in South Africa."

Hansmann then cited the University of Chicago's declaration that a "university is a forum of exchange for ideas" and should therefore remain neutral on political questions. Professor Werner asserted that "there is no available neutral point." Clarifying his position Hansmann elaborated "We as an institution are opposed to apartheid."

Professor Raybeck summed up the group's position "We are asking you to examine closely the current situation. No one in here is morally pure. Certainly not myself. What we are faced with is a trade off between social and moral issues." Hansmann concluded the meeting by thanking the group for participating and articulating their concern, and agreed to assemble a subcommittee to examine the school's options with regard to the issue of divestment. As a goal for this committee he said, "Maybe we can come up with a policy that is acceptable to all of us as an institution. It won't be easy."

Liddy fires up audience

continued from page 1

linebacker and argued that the latter clearly had the better chance.

The point of this illustration was to demonstrate the danger that exists, according to the man once described by John Dean as psychotic, in America from a hostile and threatening world, particularly from Russia. Liddy painted the Soviet war machine as an unstoppable force opposed only by inadequate and outdated American forces of both conventional and nuclear arms. He referred to the American bomber force, made up primarily of B-52's as being able to move with "all the blinding speed of Piedmont Airlines." Denying that America even has parity with its Soviet enemy, Liddy predicted that trouble was imminent.

Besides upgrading its military capabilities, which Liddy feels will require a draft, he praised the use of covert operations using the CIA. Spying is absolutely necessary, although according to Liddy Americans recoil from it, because one must know "the enemy's intentions. The CIA has been devastated by the reforms imposed during the 70's, Liddy said, and only now is it being rebuilt under a man he praised, William Casey.

Perhaps aware of the recent protest of the CIA on campus, the best selling author extolled the virtues of covert operations and the clandestine services. According to Liddy, a nation without such a facility has only two options in the face of international threats and crises. The first of these is to do nothing, a course the former convict felt the U.S. takes far too often. The second is to go to war, which in Liddy's eyes seems a drastic step.

He finished his speech with attacks on our regulation of industries. He feels that this has led to absurd results that hampered the competitiveness of American companies, wasted resources and did little to serve the public good. He then opened up the floor to questions, urging the large crowd to ask any question they liked and not to pull any punches. Said Liddy, "We will play Christians and Lions and I will be the Lion."

When asked why people should listen to his views on politics when he had been convicted of trying to subvert the system and jailed for that crime Liddy replied, "I was not subverting the system. I was working as part of the system." He then went on to relate a number of men who had been in prison but had influential political ideas. Another questioner asked him how the government could best be improved, and Liddy answered that, "the Supreme Court is now more of a legislature than a court." Consequently, he feels, its appellate jurisdiction should be curtailed.

Liddy responded to a question on the identity of "Deep Throat" by saying that the character was probably an example of "composite journalism." That is, Woodward and Bernstein contrived the character out of an assembly of many sources. When asked "Has former President Nixon suffered enough?" Liddy said he had not asked the President as to the degree of his suffering but said that the President, who was forced to resign in disgrace, had the respect of the world. He repeatedly said, "The world looks at him (Nixon) as the most competent President since Franklin Roosevelt."

Most of the questions after this had to do with Liddy's view of morality. Liddy saw no relation between one's actions and morality. Despite constant questioning he never voiced regret for his crimes or conceded he had done anything immoral. The most the would say when confronted with an act the questioner found immoral was "That's the way the world is."

In a press conference before his speech Liddy blamed American's penchant for illusion on the parents of the nation. He expressed displeasure with the institutions of Santa Claus, the Easter Bunny and the Tooth Fairy as agents of misperception that foster attitudes inconsistant with reality. He also said that Soviet expansion was allowed not only because of America's military weakness but because of a "marked absence of resolve," on the part of American policy makers. When asked what he attributed his popularity on the college campuses to when more than a decade ago he was villified, Liddy said, "I'm very good at what I do. I have something to say. I have the credentials."

At a reception after his speech Liddy signed autographs and answered many more questions from a large number of people who wished him to clarify points of his speech. Some also asked him about the state of American intelligence and one lady asked him what she should do when contacting the FBI. Liddy replied "Make sure you have legal counsel." Finally, he was asked where he'd be today if he hadn't been caught in his involvement in what White House press secretary Ron Ziegler called "a third rate burglary". Liddy thought for a moment and said, "Many of my colleagues are in the Reagan administration."

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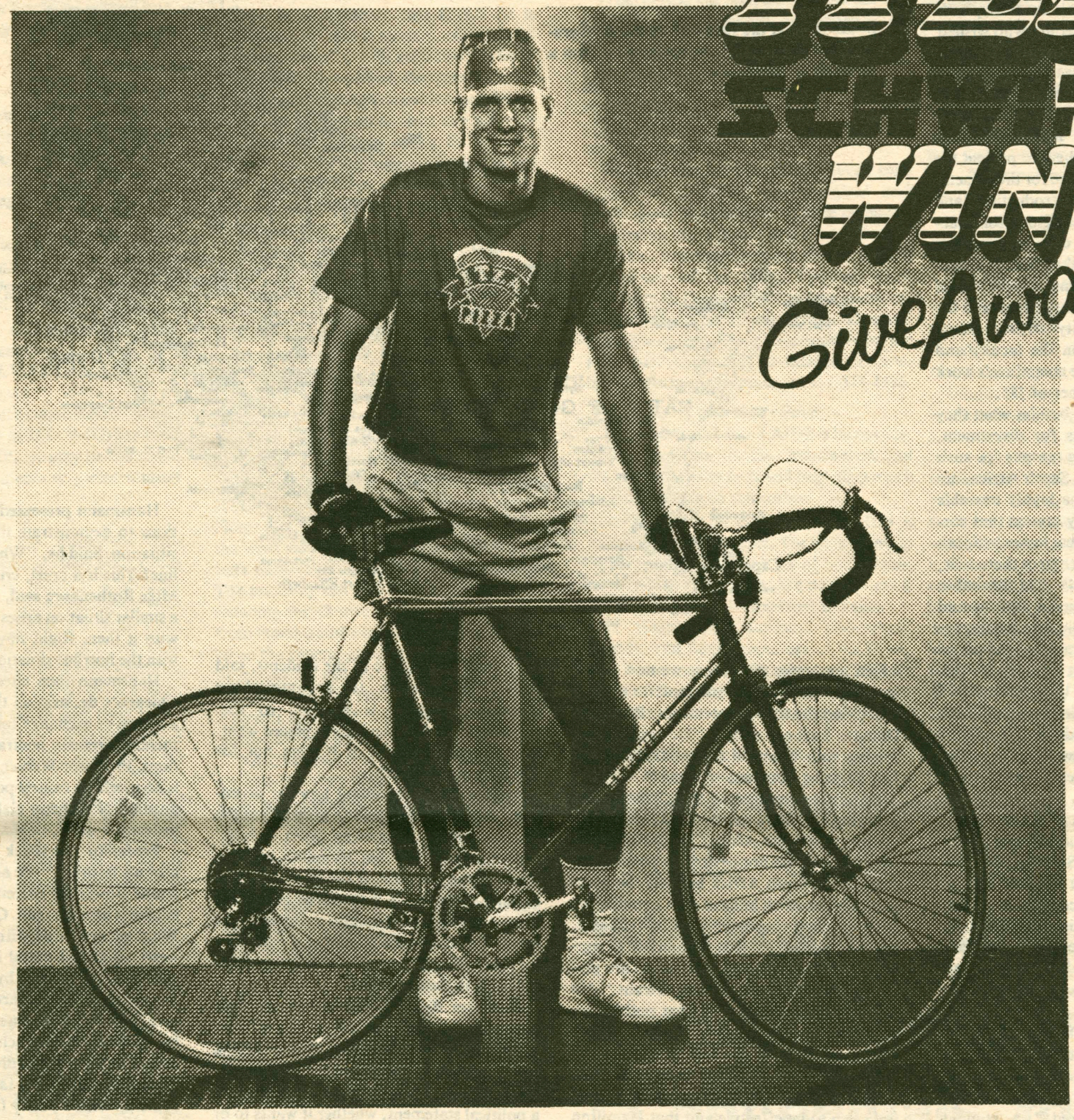

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Clinton kids: A day on the Hill

by Rachel Antell

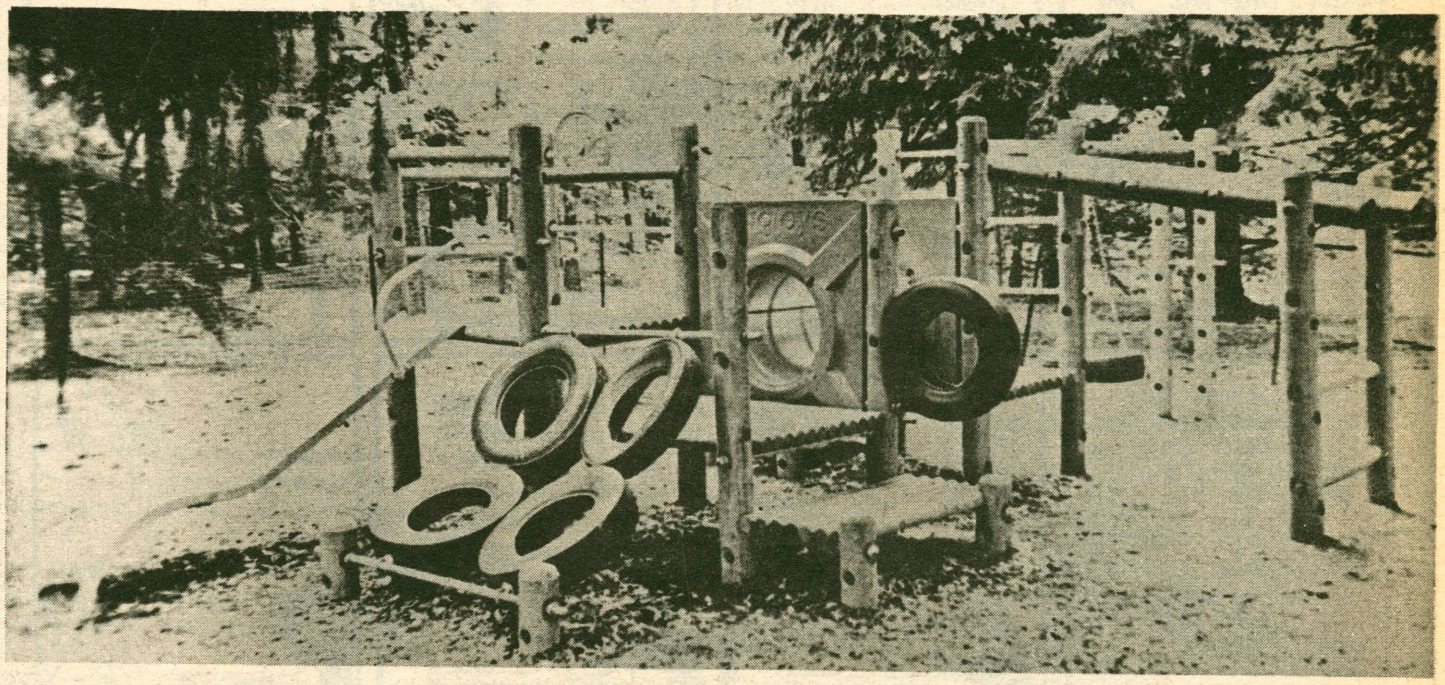
For those students who have noticed a flock of very short people, who carry lunchboxes instead of books, and skip instead of walk, roaming about the campus, put to ease your fears that the college has been invaded by a swarm of child prodigies. Although many people on campus are unaware of its presence, there is, at Hamilton College, a program called Clinton Child Care Center.

The Center is a non-profit organization for children between the ages of 18 months and 5 years. It is held on the 2nd and 3rd floors of Root Dormitory in the faculty apartments. The center meets Monday through Friday from 8am to 5pm, although each child's schedule varies according to the individual needs of the parents. Some children come only in the mornings, some in the afternoons, some full days, or any mixture thereof.

A high percentage of the participating children are those of faculty members at Hamilton. The children are split up into two groups. The younger group, the toddlers, are between the ages of 18 months and 3 years, and meet on the 3rd floor of Root. The older group, or the preschoolers, range from 3 to 5 years of age, at which time they begin Kindergarten. There are now a total of 8 toddlers and 12 preschoolers currently enrolled.

The parents play an integral part in the operation of the center. They constitute the corporate body of the program, and are responsible for electing the center's eleven-member Board of Directors. It is Gale Strout, the acting president, who is responsible for the organization of the Board. The parents are also responsible for providing a portion of the 2 snacks a day that the children have. This is done to insure the snacks will be nutritious as well as to keep tuition costs to a minimum.

The staff of teachers is made up of eight qualified professionals. For each of the two groups there are two teachers in the morning, and two in the afternoon. The head teachers are Helen Werner, Ann Wagner, Debra Engel, and Michelle Thiemie, who is also currently the staff coordinator. The other teachers, each of whom works on a shift with one head teacher, are Betsy Bedient, Laurie Kitchen, Debbie DePeyster and Laura Bader.



Children from the Clinton Child Care Center play in this playground behind Root. Weather permitting, or course.

In addition to the actual staff, there are approximately 20 students of the College who volunteer to help out in their spare time. The teachers like to have one volunteer with each group at all times, as it greatly eases the responsibility of having to constantly watch 8-12 preschoolers at a time. The students also benefit from the time they spend at the Center. One of the students who helps out at the center stated that "Being with the children provides a welcome break from the constant companionship of people between 17 and 22 years of age. It's refreshing to be reminded of how a child's mind works."

Ann Wagner explained that one of the most important goals of the program is "for the children to develop a sense of worth and a good feeling about themselves." Although the program is not primarily an educational one, it does attempt to teach some of the basics, such as taking turns, sharing, and nurturing personal relationships. In this way, the center attempts to prepare the children for the time that they do start school. One of the parents expressed the feeling that "It (the center) provides an opportunity to develop relationships outside the home, without the parental company that often hinders the natural development of friendships in children so young." The program also tries to foster the child's sense of curiousity and physical development through a keen balance of active and quiet play.

The children who stay at the center through the afternoon are required to bring a bag lunch, and the group is provided with at least one hour during the day for a rest or nap period, as is required by the state. Much time is alotted for "free play", during which the children can take advantage of the facilities. There is also time alotted for outdoor play. Weather permitting, the children proceed to a playground located behind Root dorm. The older children are free during this time to play on the swings and slides, while the younger children are more closely supervised.

The sucess of the program is best reflected in the fact that many of the older children have been in the program for a number of years. Much of this success can be attributed to the great dedication and love of the staff. As Debbie Depeyster said, "It gives me a sense of satisfaction to see the growth and learning of the children." However, as noble a job as working at the center is, it is apparent that it is extremely difficult as well. Laura Bader explained that "as much fun as it is, I'm glad for the end of the day." Ann Wagner though, may have summed up the feeling of all of the staff and volunteers at the Center when she said, "What you need is patience . . . and to really love what you're doing."

Admission recruits for diversity

By T.A. Kuck

The 245 men and 194 women who matriculated in September are the results of the efforts by Doug Thompson, Dean of Admissions, and his staff to introduce racial, economic, and geographic diversity to the Hamilton community. Dean Thompson states that the college should be "a microcosm of society, with every different race and economic background." The school is "making progress" towards this goal, according to the Dean, even though "we didn't quite reach last year's high water mark of 8 percent minority students." He points out that "geographical diversity, although not nearly as important as racial or economic diversity, has increased." The Dean also noted that the percentage of students living abroad has doubled, adding that "we have doubled the percentage of students living abroad, sixteen different foreign countries are represented by that," a record for the school.

Hamilton's ability to attract students of varying backgrounds lies partly with its $74,000,000 endowment. According to Dean Thompson, "fifty percent of the entering freshman class is receiving scholarship from Hamilton," which is an extraordinarily high figure. "Most of the schools with which we compete," he said, "have one third, or thirty five percent of their students receiving funds." At present, he states, "we can choose who we want, and provide aid to all of them." Thompson believes that the success of the capital campaign will allow Hamilton to maintain this policy of "need blind" admission.

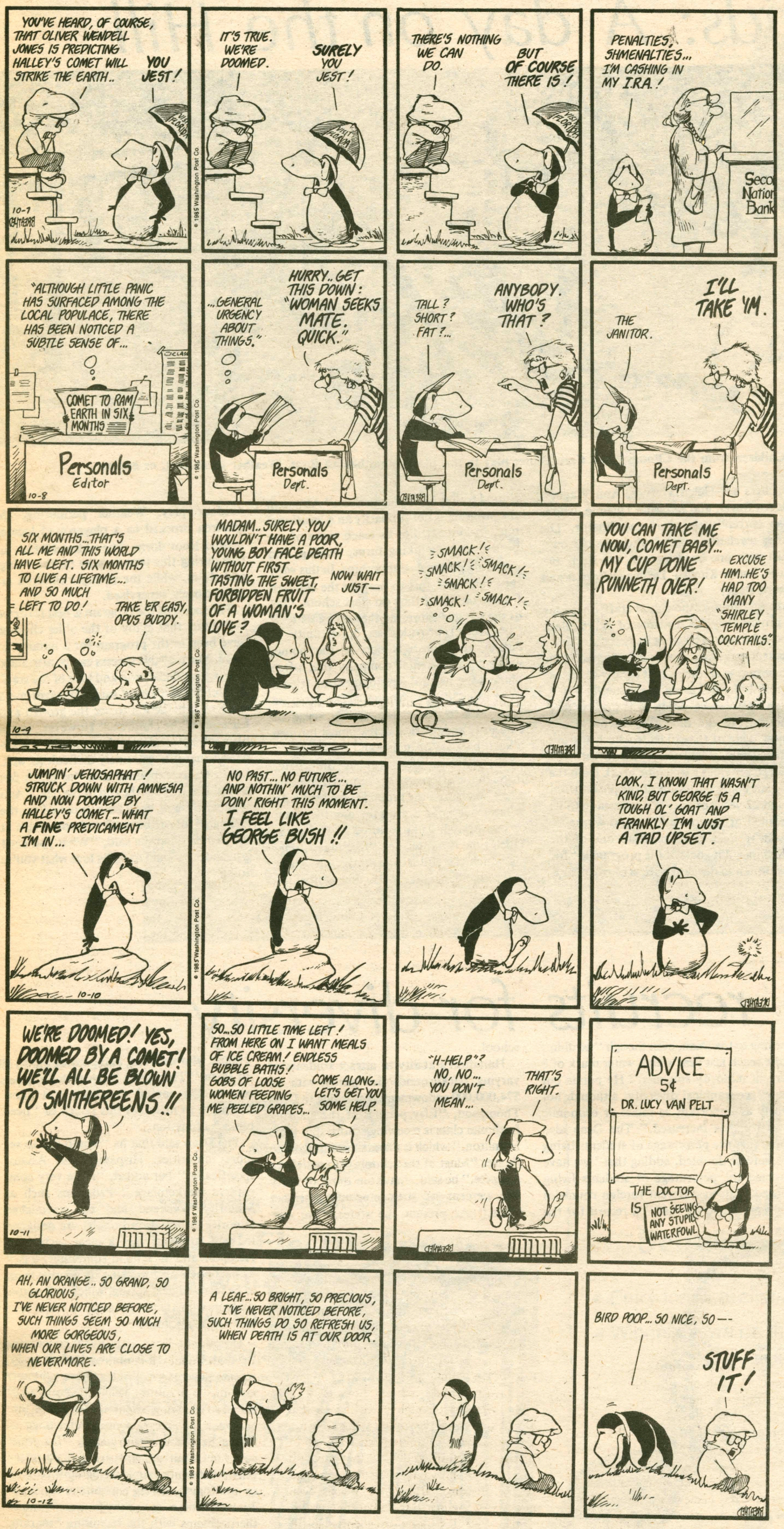
The Dean said that he "would like to see more minorities, Hispanics and Asians, specifically," but added, "it's a very competitive marketplace." Programs such as Minority Weekend and the unfinished minority information booklet are designed to help students "get a clear picture of Hamilton and the kind of community it is." The school is also working on a video tape, to be released next spring, which will enable students who are too far away to travel here to "see" the campus.

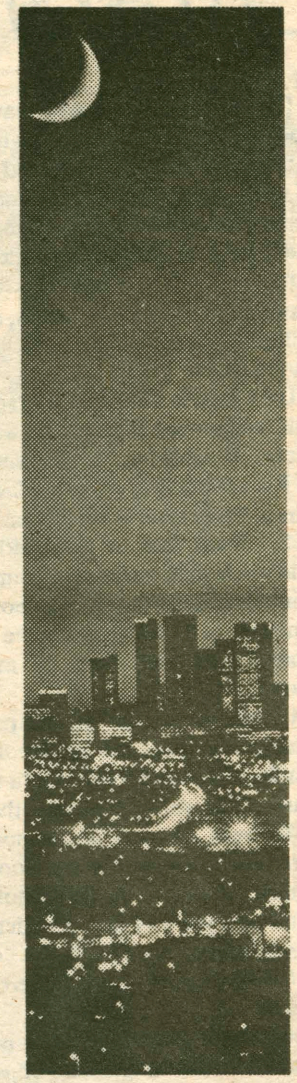
Despite the Dean's optimism concerning the diversity of the Hamilton student body, several students enrolled here have a dimmer view of the situation. Michelle Smith '86 of the Black Latin Student Union states that "there is an overwhelming percentage of typical students," and added, "for white suburban students, who are used to seeing only other white people of the same religion or upbringing, having ten black students, or Jews or lesbians may *seem* diverse." One of the problems with the recruiting program, she points out, is that minorities are recruited almost exclusively from new York City. "It's

continued on page 6

Douglas Thompson, Dean of Admissions, from a recent yearbook photo. On minority recruitment: "we would like to see more minorities, Hispanics and Asians, specifically.. it's a very competitive marketplace."

Bloom County


YOU'VE HEARD, OF COURSE, THAT OLIVER WENDELL JONES IS PREDICTING HALLEY'S COMET WILL STRIKE THE EARTH..
YOU JEST!
VISIT FLORIDA
10-7
IT'S TRUE. WE'RE DOOMED.
SURELY YOU JEST!
VISIT FLORIDA
© 1985 Washington Post Co.
THERE'S NOTHING WE CAN DO.
BUT OF COURSE THERE IS!
VISIT FLORIDA
PENALTIES, SHMENALTIES... I'M CASHING IN MY I.R.A.!
Seco Natio Bank
"ALTHOUGH LITTLE PANIC HAS SURFACED AMONG THE LOCAL POPULACE, THERE HAS BEEN NOTICED A SUBTLE SENSE OF..."
COMET TO RAM EARTH IN SIX MONTHS
Personals Editor
10-8
...GENERAL URGENCY ABOUT THINGS."
HURRY.. GET THIS DOWN: "WOMAN SEEKS MATE. QUICK."
Personals Dept.
© 1985 Washington Post Co.
TALL? SHORT? FAT?...
ANYBODY. WHO'S THAT?
Personals Dept.
THE JANITOR.
I'LL TAKE 'IM.
Personals Dept.
SIX MONTHS...THAT'S ALL ME AND THIS WORLD HAVE LEFT. SIX MONTHS TO LIVE A LIFETIME... AND SO MUCH LEFT TO DO!
TAKE 'ER EASY, OPUS BUDDY.
10-9
MADAM.. SURELY YOU WOULDN'T HAVE A POOR, YOUNG BOY FACE DEATH WITHOUT FIRST TASTING THE SWEET, FORBIDDEN FRUIT OF A WOMAN'S LOVE?
NOW WAIT JUST—
© 1985 Washington Post Co.
SMACK! SMACK! SMACK! SMACK! SMACK! SMACK! SMACK!
YOU CAN TAKE ME NOW, COMET BABY... MY CUP DONE RUNNETH OVER!
EXCUSE HIM..HE'S HAD TOO MANY "SHIRLEY TEMPLE COCKTAILS".
JUMPIN' JEHOSAPHAT! STRUCK DOWN WITH AMNESIA AND NOW DOOMED BY HALLEY'S COMET... WHAT A FINE PREDICAMENT I'M IN...
10-10
NO PAST... NO FUTURE... AND NOTHIN' MUCH TO BE DOIN' RIGHT THIS MOMENT.
I FEEL LIKE GEORGE BUSH!!
© 1985 Washington Post Co.
LOOK, I KNOW THAT WASN'T KIND, BUT GEORGE IS A TOUGH OL' GOAT AND FRANKLY I'M JUST A TAD UPSET.
WE'RE DOOMED! YES, DOOMED BY A COMET! WE'LL ALL BE BLOWN TO SMITHEREENS!!
10-11
SO...SO LITTLE TIME LEFT! FROM HERE ON I WANT MEALS OF ICE CREAM! ENDLESS BUBBLE BATHS! GOBS OF LOOSE WOMEN FEEDING ME PEELED GRAPES...
COME ALONG. LET'S GET YOU SOME HELP.
© 1985 Washington Post Co.
"H-HELP"? NO, NO... YOU DON'T MEAN...
THAT'S RIGHT.
ADVICE 5¢
DR. LUCY VAN PELT
THE DOCTOR IS NOT SEEING ANY STUPID WATERFOWL
AH, AN ORANGE.. SO GRAND, SO GLORIOUS, I'VE NEVER NOTICED BEFORE, SUCH THINGS SEEM SO MUCH MORE GORGEOUS, WHEN OUR LIVES ARE CLOSE TO NEVERMORE.
10-12
A LEAF...SO BRIGHT, SO PRECIOUS, I'VE NEVER NOTICED BEFORE, SUCH THINGS DO SO REFRESH US, WHEN DEATH IS AT OUR DOOR.
© 1985 Washington Post Co.
BIRD POOP... SO NICE, SO—
STUFF IT!



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Committee to study alcohol policy

by Kelly Moore

As of December first of this year, approximately seventy five percent of the students at Hamilton College will be unable to lawfully obtain or consume alcohol. The rise of New York State's drinking age will undoubtedly affect the social atmosphere of the campus. The administration has taken a strong stand on this issue and states its sentiments in "The Guide to the Policies and Procedures of Hamilton College 1985."

"Individual students or groups which serve alcohol irresponsibly," the guide says, "will be subject to disciplinary action by the college. Disciplinary penalties may be assigned by the Dean of Students or by the Judiciary Board and may include warnings, probations, suspensions or expulsion." However explicit, the guide leaves open such questions as whether the college will actively pursue abuses, whether it will provide alcohol at school functions, and whether parties on campus will be monitored.

These questions, along with the social implications of a dry campus, are to be addressed by a special Alcohol Policy Committee created by Dean Jervis. The group, elected on September 25, consists of six committee members and two chairpeople. The committee members were elected from a pool of twenty candidates. The members of the Alcohol Policy Committee are:

Haley Mason '86
John Vecchione '86
Tara Avruskin '87
Ray Cammao '87
Dan Nye '88
and Bill Bladski '88.

The two chairpeople, Tom McDonald and Karen Bunning, were appointed by the Student Assembly to work on the advisory panel as well.

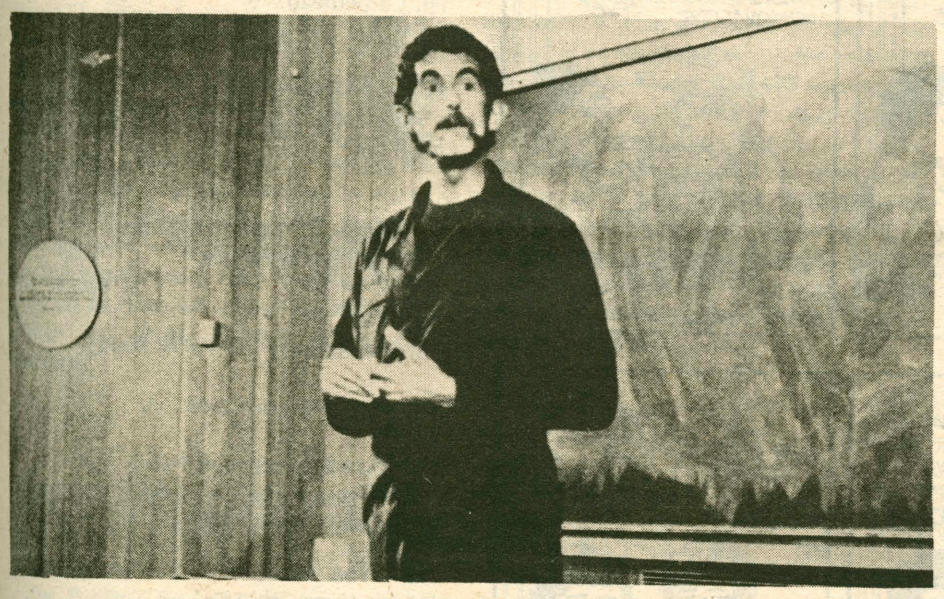
Mark Mullen, President of the Student Assembly, has described the committee as "a means to receive student input into the policy making." He maintains that the committee shall work intimately with Dean Jervis and shall be responsible for devising a complete policy for the campus. According to Mullen, Dean Jervis has consulted a lawyer who will be responsible for making certain the tenets of the policy are in accordance to New York State law. Because of the overwhelming problems and concerns the committee will deal with, an open forum will take place in the near future. At this forum, students will be encouraged to voice their ideas about the yet to be formulated alcohol policy.

The committee will meet once a week with Dean Jervis until a formal policy has been established. Members will also be encouraged to meet individually and to engage in open discussions with students and faculty in order to give them further insight into the problem. Mullen also indicated that this committee may become a permanent institution at Hamilton.

With the formation of the Alcohol Policy Committee, many students have expressed concern about its implications on the social atmosphere of the campus. Parag Shah, a first year student at Hamilton, feels that the college "should come up with some reasonable guidelines so that parties don't turn into excuses to drink." Shah contends, though, that "in the end they must realize the students' right to choose." Other students such as Elizabeth Braey are concerned with the affects the committee may have on the Honor Code. Even "if students are told not to drink by this committee, they will drink anyway, and gradually people will begin to hold the rules in contempt."

These are only some of the concerns that the advisory committee will face when they sit down to discuss the issues. If they do decide to strictly enforce the drinking age, then their work will have only begun. A plan to provide an alternate social climate must also be devised.

Adirondack tales spun in the Red Pit



John Vinton, an authorized Adirondack historian, spins a few yarns based on Indian legends to mystify an audience in the Red Pit on Wednesday.

by Chris Martel

Students and faculty were given a feel of what the Adirondack region must have been like to the residents of this area over 100 years ago when John Vinton, the Adirondack Storyteller, fascinated the audience with legends and stories with legends and stories that have been passed down for many generations as were written by prominent 19th-century authors about the Adirondacks. Vinton, who has been recognized by New York State as an official regional storyteller, was recently involved in the centennial for the State of New York Forest Reserve, where he spent a week traveling around to different counties in the Adirondack region telling stories to a variety of audiences.

Speaking on Wednesday in the Red Pit, Vinton briefly explained that he was hoping to convey a sense of what living in the Adirondacks was like, and then quickly proceeded into the first story. This story, "The Legend of Sacandaga Lake," was an old legend that has been passed down generation after generation. Vinton told the story as an old mountain guide who was giving the settler that he was working for a bedtime story. The guide tells the settler to look at the settler to look at the various rocks across the lake where they are camping. He tells the settler that they are "injun rocks" and then goes on to explain a gory and frightening tale about how the dead ancestors of an indian tribe had scored and finally punished the indians by turning them into the rocks which they are now looking at. As Vinton finished the story, one could easily imagine that this was actually the way it was first told: by a guide as a scary bedtime story to an unsuspecting settler.

Vinton's next two stories were by authors who had lived in the Adirondack area. William H.H. Murray, who was a preacher in Boston, went to the Adirondacks after the Civil War. There he had a book published in 1869 which helpd encourage tourists to see the Adirondack area. "Crossing the Thicket" is a funny story as Murray and an old friend named John try hopelessly to make their way through a heavily wooded area in a torential downpour while they are overloaded with camping gear. They go in different directions and when they meet up again neither one wants to admit that he had trouble crossing through the woods even though it is obvious to the other that he did. Vinton uses his body excellently in illustrating the difficulties that each of them had.

The next story was written by Philander Deming who grew up in the Adirondacks before becoming a journalist and a court reporter. Deming always had ambitions of being a writer and in 1870 he wrote his first piece of fiction that was published, entitled "Lost." This story is about a four-year-old boy, William, who disappears from home is the dead of winter in the northern Adirondack region. The entire community organizes a search party for William and after two days of failing to find the boy, rumors begin to spread that the boy's father may have killed William in his rage and then buried him around the house or Barn. The search party decides to try one more time three days later to find William's body but by this time many are convinced that William was killed by his father. Finally, the boy's body is found frozen to death far from his home, and only when everyone sees the body do the suspicions against William's father go away.

Vinton's last story was one that he wrote himself for the Forest Reserve Centennial and is based on the many tall stories told in a poem form by lumberjacks who worked in the Adirondack area. "The Ballad of Abner Greenfield" is a very comical poem about a hunter who has such unbelievable luck that he is able to get a flock of partridges, a bushel of trout, a rabbit, a moose, and a goose through the most bizarre circumstances. The story becomes even more encredible as it goes on and the listener can imagine that lumberjacks probably did have their own challenges to see who could tell the tallest tale.

John Vinton originally started storytelling while he was still hoping to become a musician. However, storytelling soon became a full-time occupation for him, and he started going around to different schools and communities relating such classics as *Huckleberry Finn, Moby Dick,* and *Treasure Island.* Then he was invited up to a festival in the New York Adirondack Region and was asked if he could tell some Adirondack stories. Vinton found this subject fascinating and has now been studying about the Adirondack region for the past five years. Vinton said that he helped that storytelling could be revived in more regions. He said that one of the major benefits of storytelling about a region was to "draw the community together by telling stories about their own heritage and tradition."

Minority recruiting

continued from page 5

hard to attract students to rural life...especially minority kids from urban areas; it's quite a culture shock," according to Smith.

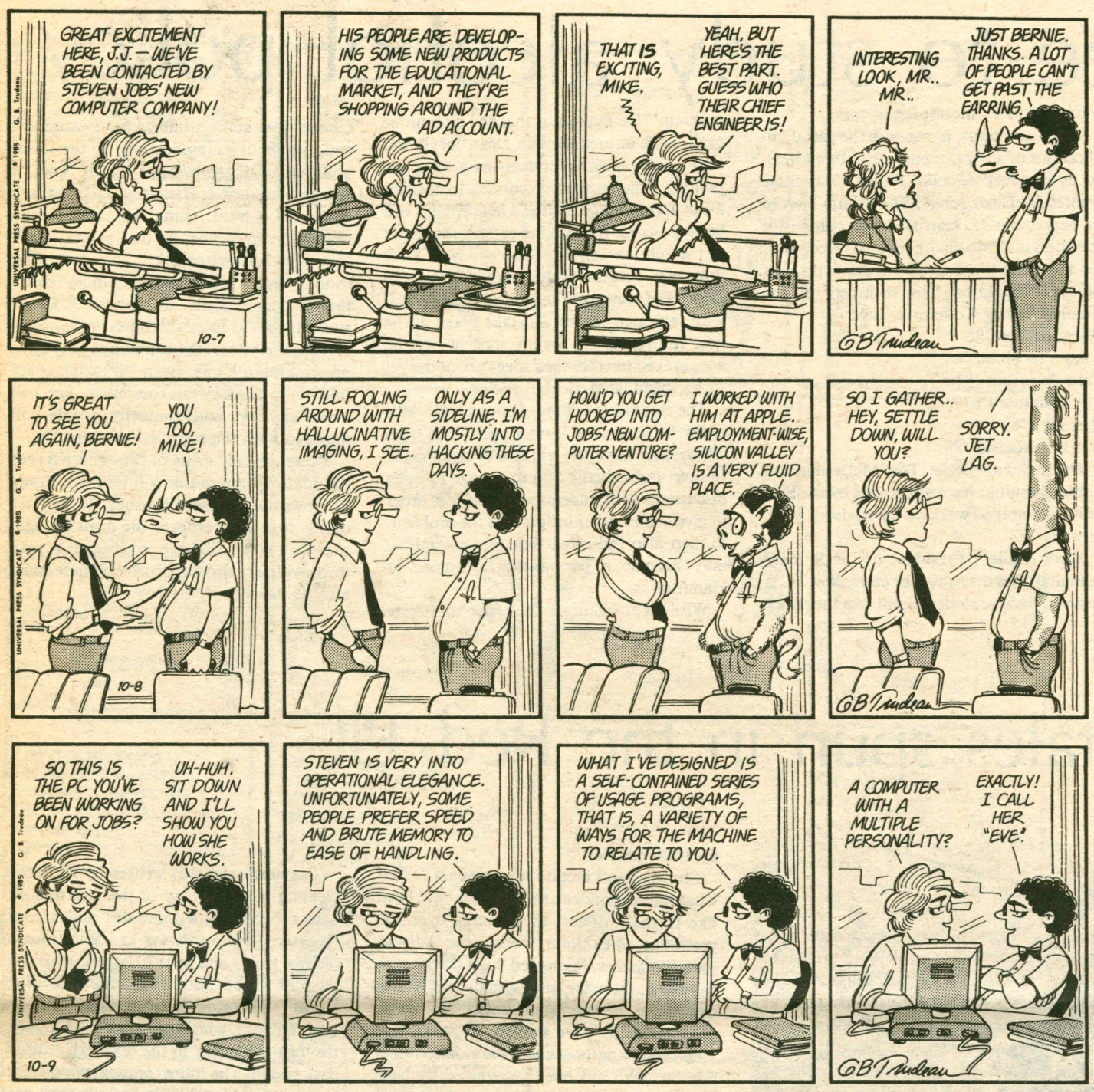
The second major problem she sees is the lack of cultural diversity among the faculty and recruitment officers. Smith strongly believes that "Hamilton needs to increase minority representation in faculty and staff, as well as students." Studies of black culture "would be much more effective if taught by a black professor," she said, maintaining that "there's nothing wrong with having a black psychologist or doctor on campus, or a black sociologist or economist, for that matter."

Mary Colimon '87 states that "we lose a lot of minority students to Cornell, Colgate, and Williams." She points out that Colgate has a "high powered minority studies program and a great black sociologist." Coliman, who is the present chairperson of the BLSU, says that the organization intends to work with the Admissions Office during Minority Weekend and has created a "committee that will be trying to inform minority professors of job openings around here." In addition to the efforts of the BLSU, Colimon feels that "the Admissions Office could commit itself to a goal of a ten percent minority campus."

Tom Marvel '86, of the Hispanic organization La Vanguardia, expresses sentiments similar to those of the BLSU members. "If this is truly a liberal arts school," he says, "the student body should be a cross section of society." Victor Maldonado '86, also of La Vanguardia, blames the present situation on admissions, stating, "Since I've been here, there's been a very mediocre recruitment programs for Hispanics. Raymond A. Perez '87 added that "twenty three Hispanics through four classes is ridiculous."

The students interviewed shared the view that with a better presentation and "a little more support" for the College's Hispanic population, there would be more Hispanic applicants. Oscar de la Fe Colon '88 believes that Hamilton "can bring in the qualified Hispanic students; they're out there, you have to get their attention, though." Perez, who admits that "the first time (he) ever heard of Hamilton was through the football recruitment program," says that "not many Hispanic students are told about Hamilton." The other three Hispanic students interviewed chose Hamilton without ever being contacted by a Hamilton College representative.

Doonesbury


GREAT EXCITEMENT HERE, J.J. — WE'VE BEEN CONTACTED BY STEVEN JOBS' NEW COMPUTER COMPANY!
HIS PEOPLE ARE DEVELOPING SOME NEW PRODUCTS FOR THE EDUCATIONAL MARKET, AND THEY'RE SHOPPING AROUND THE AD ACCOUNT.
THAT IS EXCITING, MIKE.
YEAH, BUT HERE'S THE BEST PART. GUESS WHO THEIR CHIEF ENGINEER IS!
INTERESTING LOOK, MR.. MR..
JUST BERNIE. THANKS. A LOT OF PEOPLE CAN'T GET PAST THE EARRING.
10-7
IT'S GREAT TO SEE YOU AGAIN, BERNIE!
YOU TOO, MIKE!
STILL FOOLING AROUND WITH HALLUCINATIVE IMAGING, I SEE.
ONLY AS A SIDELINE. I'M MOSTLY INTO HACKING THESE DAYS.
HOW'D YOU GET HOOKED INTO JOBS' NEW COMPUTER VENTURE?
I WORKED WITH HIM AT APPLE. EMPLOYMENT-WISE, SILICON VALLEY IS A VERY FLUID PLACE.
SO I GATHER.. HEY, SETTLE DOWN, WILL YOU?
SORRY. JET LAG.
10-8
SO THIS IS THE PC YOU'VE BEEN WORKING ON FOR JOBS?
UH-HUH. SIT DOWN AND I'LL SHOW YOU HOW SHE WORKS.
STEVEN IS VERY INTO OPERATIONAL ELEGANCE. UNFORTUNATELY, SOME PEOPLE PREFER SPEED AND BRUTE MEMORY TO EASE OF HANDLING.
WHAT I'VE DESIGNED IS A SELF-CONTAINED SERIES OF USAGE PROGRAMS, THAT IS, A VARIETY OF WAYS FOR THE MACHINE TO RELATE TO YOU.
A COMPUTER WITH A MULTIPLE PERSONALITY?
EXACTLY! I CALL HER "EVE."
10-9
OKAY, MIKE, THAT LITTLE BOX TO YOUR RIGHT IS CALLED THE "MOOD MOUSE." BY CLICKING IT, YOU SELECT DIFFERENT PROGRAMS TO MATCH THE PROFILE OF THE OPERATOR. OKAY, FIRE HER UP!
> BING! < HI, THERE! WHO ARE YOU?
OKAY, THIS ONE'S CALLED "USER-FRIENDLY." ENTER YOUR NAME AND SWITCH TO THE NEXT PROGRAM.
CLICK!
YES, BUT WHO ARE YOU REALLY?
WE CALL THIS PROGRAM "USER-FAMILIAR." IT'S FOR PSYCHOLOGISTS, THERAPISTS, ETC. TRY ANOTHER.
FILL UP MY SCREEN, BIG BOY.
"USER-EXTRA-FRIENDLY." FOR THE SOFT-CORE MARKET.
10-10
YOU SEE, MIKE, THERE ARE 12 DIFFERENT DEGREES OF OPERATIONAL EASE BUILT INTO "EVE." BUT THE MORE "FRIENDLY" THE PROGRAM YOU SELECT, THE LESS MEMORY IS LEFT OVER FOR YOUR USE.
SOME PROGRAMS ARE SO FRIENDLY, THE COMPUTER HAS AMNESIA. IT'S ALL A QUESTION OF HOW MUCH OF YOUR 512Ks OF MEMORY YOU SACRIFICE FOR SERVICE. CLICK POSITION ONE AND ASK IT TO PRINT OUT YOUR FILE.
OKAY, BUT JUST THIS ONCE.
THAT'S CALLED "USER-TOLERANT." THE PROGRAM ONLY USES 10K. NOW CLICK POSITION 12 AND TRY AGAIN.
I'LL TAKE CARE OF EVERYTHING. GO HAVE SOME COFFEE AND KICK BACK.
"USER-DEVOTED." 500K.
10-11
THE FINAL PROGRAM GOVERNED BY THE MOOD MOUSE IS "USER-EDUCATIONAL."
IT'S A VERY DEMANDING WORD PROCESSING PROGRAM DEVELOPED FOR THE UNTAPPED COLLEGE MARKET FOR COURSEWARE. ASK FOR FILE "A".
I'LL RETRIEVE IT AS SOON AS YOU TELL ME THE CAPITAL OF KUWAIT.
THIS IS ONE PROGRAM THAT DOESN'T CODDLE STUDENTS. ASK FOR THE FILE AGAIN.
FILE LOST. SUE ME.
WE THINK IT PREPARES THEM FOR THE REAL WORLD.
10-12

Personals

Poppy,
Bob 'til you drop.
RB

To C
Been thinking about a farm on an island in Europe.
R

Dear Toenail,
May all of your children not be blond, have moustaches, know CPR, or ride motorcycles. BUT maybe they should eat applecores...
Peppercorns

Does Dan O'L really work for Hamilton?

Dear Glenn,
Heard you on the radio a while back. Didn't you know "too big" could be a problem.
Dr. Ruth Party-goers

Auntie Boots,
Congrats! May Sarah always wear Bean boots, jeans, and flannel shirts.
LSD

Innkeeper,
Happy 21st! Hope you don't feel as old as I did after my 21st.
LSD

Midget Captain,
Get your rear in gear! The ugly left side misses you.
LSD

Hi, Carpethead..
Do you use lestoil shampoo?

Popular Misconception #6:
Roommate is tall, Protestant, and off the meal plan.
Babbitt 10

To Michael Jackson's Neighbor:
What's the knife for?
Babbitt 10

For free delivery call Perky Pizza.

Todo va peor con CocaCola.

Popular Misconception No. 8
Michael Jackson's next door neighbor is better than A.R.A.

KC - You never offered, I never asked. Where is my...shirt?

Hey Gremlin,
This is our week to party, here's to JT.
Cookie Monster

RB-
I love our Thursday night chats.
MC

Blendy,
I miss you.
Cameo

Reenie,
Get some sleep.
Clam

Tash,
looking for old Dem, Moriarty, ever old Dem Moriarty.
Jack

A-
He sonders if he too might have made a similar mistake.
Mr. Seen

Yoknapatawpha

Helen-
Happy B-day and almost engagement!
Love,
Marg

Claudia,
The weather is here, wish you were beautiful.
Andy

E-
China Garden on Sunday?
KJA

Elgin explains purpose and method

On October 2, 1985, Jeffery Elgin gave a talk about his recent paintings and drawings at the Kirkland Art Center. His discussion and slide show was given in the main gallery before a small assembly of people. Jeffery Elgin's work is on display at the Kirkland Art Center until October 16.

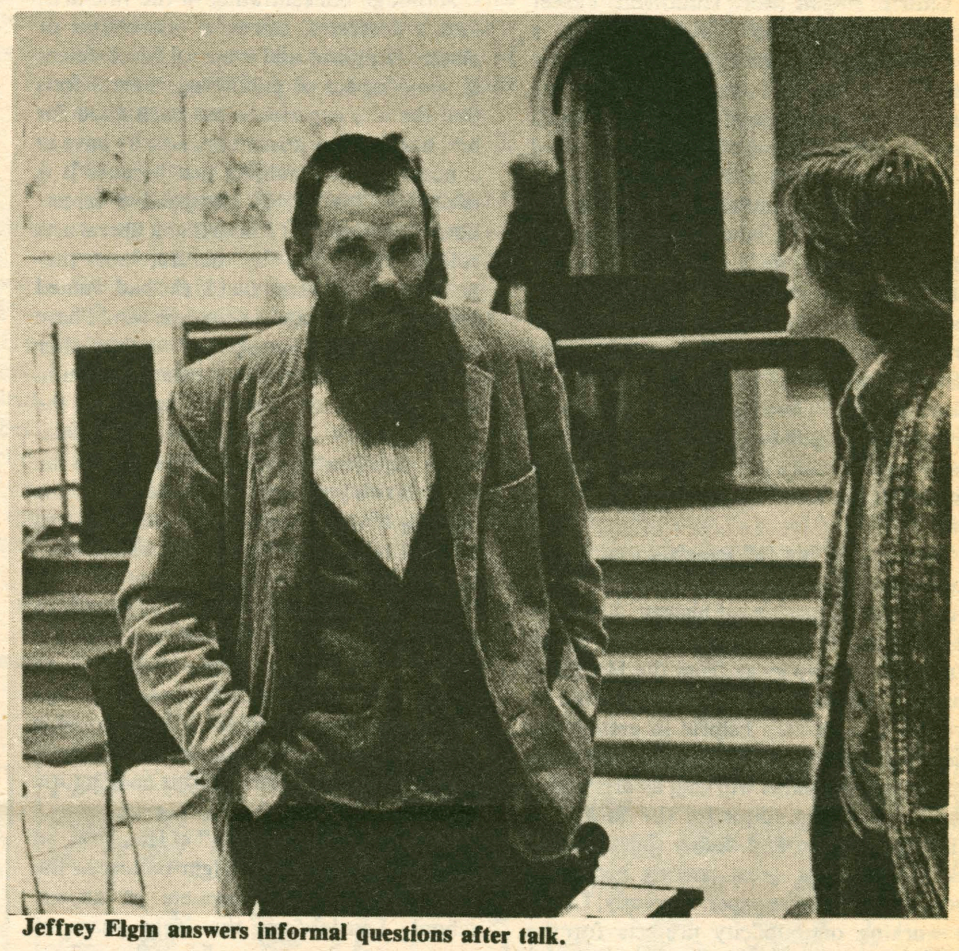
Jeffery Elgin has had one man shows throughout New York and New Hampshire and Oklahoma. He has received numerous awards including a 1983-84 CAPS fellowship in painting. The talk centered around his personal feelings about art, his influences, and how his work has progressed over the years.

"I always think that I think better when I think visually," reflected Elgin at the beginning of his lecture, "I'm actually compelled to draw or paint." For Elgin, art is a felt experience which he feels a great need for, "I would like to emphasize that as a student of drawing and painting, I am only attempting to realize my zone of reality as intensely as I can." Elgin works daily, rising early in the morning to work in his studio. He has always been an early riser, and has found that the early mornings are an ideal time to work.

Nature is a primary influence on his work. "Nature is for me the constant touchstone for the imagination. I am continually attempting to replenish my felt experience of nature: her forms, forces, events and presence."

Elgin paints and draws primarily in the abstract. "The challenge of making a painting that is humanly moving without representation is an important idea for me. I am interested in forms which hopefully suggest much but identify little. However, though the forms may be masked, they are never meant to be just things unto themselves. For me, they are always signs for something they are not. I hope the imagery, if not recognizable, is recognizably there."

Elgin finds an excitement about art because he never knows in exactly which direction his work is going to go. "Its like walking on a beach, you have some idea of where you're going, but you don't really have a plan on how you are going to get there," he reflected. Elgin doesn't like to become set into a particular type or style. His work relies a great deal on insecurity. This insecurity is what gives him his spark. He feels that an artist that is comfortable with his own work has become too accustomed to a particular style and has lost touch with his creative spark. Elgin tries not to be confined to one style because it can become too natural, as if he has done it before. For Elgin, the fascination with art is complex and exciting. He experiments and seeks to constantly expand the scope of his work, exploring new directions in what he is trying to achieve artistically.



Jeffrey Elgin answers informal questions after talk.

Writer's Society presents four poems

The Writer's Society welcomes submissions of poetry and short fiction (max. 750 words). Please send your work through campus mail to Writer's Society, Box 1599. All submissions will be considered for the next issue of the Spectator as well as for subsequent issues throughout the year.

In the Hospital

In the hospital my mother sleeps
with her eyes open.
She smiles at me slowly.
The white walls soften her cheeks,
her eyes look past me.
When she tries to lift her arm
from the blanket, bones
show in her wrist. I hold her hand
like a bird that is still warm,
that has fallen from a tree.
Her thin breathing speaks without words.
The scar is red down the middle of her chest.
The doctors cut out out a tumor
that had been filling like a slow balloon
since my mother was born.
She comes home at the end of August.
The scar sneaks from the top of her pajamas
sharp and white as frost.
She sits on the porch, her hands
folded in her lap, her eyes are clear.
Her cheeks pull in tight as bandages.
Her hair is pulled back behind her ears,
only her lips move, lips thin as bone.
My mother has wires in her chest
to hold the bone tight. Wires that
pull the skin tight around her ribs,
wires that constrict her lungs and wrap
cold fingers around her voice.
She tells me about her empty chest.
Her voice is like the rattle of tree branches
covered with ice. In the hospital
it hurt so much that I wanted to die.
Now the wires pull at my chest,
sometimes I am afraid to breathe.
My hands are always cold.

-by Rick Meier

Excerpts from The Magenta Series, by Christina White

I.

What is it about silence
that scares us?
What happens when wordless
moments pass between us?
Empty anxiety.
wonder what to fill the emptiness with.
What if
we would fill the emptiness
with magenta starburst silences?

II.

A half unwrapped
box
lies on the kitchen floor . . .
silver letters on a white background
exposed
under magenta tissue paper.

sky mother

sing sky mother,
ring from the clouds,
twist the willows
'til they whip the soil.
sing sky mother,
force the clouds into madness.

i have seen your fickle whims
out shine the setting sun.
i have seen your magic kiss water
making stars in deep pools.
sing sky mother,
force the clouds to dance in rage.

sing sky mother,
drop drops of air,
drops of deep maternal air
to put fire in the blossoms
sing sky mother,
force the clouds to fall to earth.

i have heard your breath echo
through red canyons in summer
and scream across barren plateau,
visiting earth in the wind.
sing sky mother,
force the clouds to fall as ice.

sing sky mother,
force the clouds to shatter
and reveal your ancient surface
to my midnight prayer.
sing sky mother,
force the clouds to fall with the dew.

-by Peter Millard

After Dinner

after dinner
while the dishes are being washed
and we talk about the meaning of art
my mother chews a chicken bone
my father talks to the sink
and steam rises into his glasses
he is a twin to the refrigerator
while my mother stands by the breakfront
her back turned
she stares out the window at the dark lawn
the black veins of trees
she belongs far away
her fingers are thin as twigs
she picks at the bone with a mouth sharp
as a crow's
i stand in the doorway to the kitchen
where shadows fall on my face
a stranger in my kitchen

-by Rick Meier

A unique slide snow which coordinates Faulkner's texts with the people and places of Yoknapatawapled County Mississippi will be happening in the Dwight Lounge at 8:30 pm on Tuesday October 8th. For anyone interested in the work of Faulkner, this presentation is a must. The show is called Viewing Faulkner's South, and it promises to provide interesting information.

Semple offers different opinion

by Peter Millard

Last Monday, I met with Laurie Semple, a senior art major, in her studio in the List Art Center. As we spoke, Laurie worked on a drawing from a photograph she has taken while in Australia during first semester last year. The sketch turned out to be for an etching she is working on. We talked for an hour or so, and Laurie shared some of her thoughts about the fine arts at Hamilton and the role that her art concentration would play in her future.

Laurie began her Hamilton career believing that she wanted to be a veterinarian, focusing on biology and calculus classes her first year. Over the following summer, Laurie decided to switch into the arts, which she had been involved with during primary and secondary school. She completed most of the requirements for a concentration in studio art during her sophomore year. Laurie has taken black and white design, drawing, intermediate drawing, painting, painting workshop, intaglio printmaking, ceramics, and various art history courses. I asked Laurie how she had come around to switching from biology to art and she responded, "I don't know. My heart wasn't really in it. I guess I'd rather draw animals than neuter them my whole life."

Laurie spent her fall semester junior year studying in Australia. While there, she took a course in Australian art history. Although she does not feel that it is necessary for all students to study away from the Hamilton campus, Laurie believes that a change of scenery can be very helpful in getting the creative juices flowing. On campus Laurie utilized her art skills working as arts editor and photography editor for the *Spectator*. The composition and design skills she has learned were of great use to her while working for the newspaper. Presently, Laurie is working on publicity projects for the Career Center. Although Laurie has never taken any courses in photography, she is pursuing photography actively on her own. For her senior project, Laurie is creating mixed media prints based in part on photographs taken in Australia. After intaglio etchings are complete, Laurie will experiment with adding color to the monochromatic prints. Laurie is particularly interested in creating "a realistic depiction of light," which she says has a unique quality in the Australian climate.

Although concentrating in the fine arts, Laurie forsees a career in journalism or photojournalism and eventual involvement in some aspect of publishing. Laurie feels that the arts experience has been good for her, but that one doesn't necessarily have to concentrate in a subject just because it is related to his or her prospective career. Laurie believes that fine arts at a liberal arts college must be, by nature, *not* pre-professional and says that if she had wanted pre-professional arts training she would have gone elsewhere. Laurie points out that, after all, the requirements for a concentration in any discipline at Hamilton, including the arts, comprise only one third of the total credit requirements. Since switching into the fine arts two years ago, Laurie has found the offering of the art department creatively and intellectually satisfying in conjunction with her work outside the arts on campus.

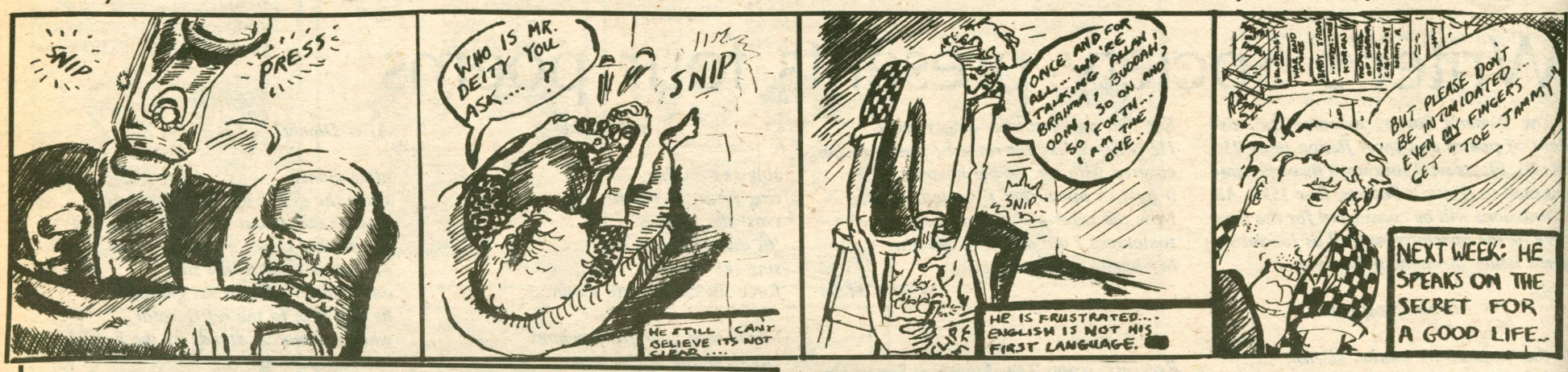
Laurie believes that the arts at Hamilton have been good for her because they are integrated into a larger liberal arts framework. She has spent her years at college experiencing as much of life as possible rather than academically and exclusively preparing for a career. To this end, Laurie observes that the fine arts exist "on a diversified intellectual level" at Hamilton, an aspect which she feels might be lost in the more specialized atmosphere of an art school. Laurie feels that four years of intensive art training would have been boring for her. As she says, "Hell, I enjoy writing papers, too. I need the intellectual dialogue as well as the creative."

Study of light and shadow by Laurie Semple.

Laurie pointed out that the arts on campus have suited her needs because the department and the number of art majors are small. As a result of the size of the department, Laurie has been able to develop a close rapport with the faculty and her fellow art majors. This closeness, Laurie feels, has enabled her to compare and critique her own work done in different art disciplines. For example, Laurie was able to examine similarities between her drawing style and her work in ceramics because, after two years, the art department is familiar with her style. This opportunity to interrelate various disciplines enhances her understanding of art and offers chances to communicate with professors outside of a strictly academic realm.

In summary, Laurie said simply, "I'm an art major because I enjoy it," and added that, to her, a concentration "is not necessarily a means to an end, but is an end in itself." Laurie reiterates that she chose her major not purely to develop technical skills, but rather as an exercise in creativity to complement her intellectual endeavors in other aspects of Hamilton's liberal arts curriculum. Although Laurie finds it gratifying to produce pieces that can be looked at and evaluated visually, she sees herself as "a private art person" who enjoys working on her own.

Deity *by Andy Curan*


SNIP
PRESS
WHO IS MR. DEITY YOU ASK.... ?
SNIP
HE STILL CAN'T BELIEVE ITS NOT CLEAR....
ONCE AND FOR ALL... WE'RE TALKING BRAHMA ODIN ? SO ON AND SO FOR TH... BUDDAH ? I AM THE ONE..
SNIP
CLIFF
HE IS FRUSTRATED... ENGLISH IS NOT HIS FIRST LANGUAGE.
BUT PLEASE DON'T BE INTIMIDATED.. EVEN MY FINGERS GET "TOE-JAMMY"
NEXT WEEK: HE SPEAKS ON THE SECRET FOR A GOOD LIFE..

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Music reviews: Keep that beat

by Chris Coffey and Tim Perell

There is a new American sound emerging in new Music which has divorced itself from British conventions. In the past, American music was influenced by British bands and these British bands dominated most airplay on college radio. Recently though, college radio has been paying a great deal of attention to American bands, most of whom have a very common and distinctive sound. This sound can be heard in such bands as REM, Salem66, the Neats, Let's Active and the Long Ryders (and the list goes on). What makes this sound distinctive is the fact that most of these bands have a 60's influence, use twangy guitars, incorporate quick orpeggio guitar licks and have predominant bass lines. Many of these bands are also from the south which can account for the country flair which they often have. The three bands reviewed today have this American sound.

Dreams So Real, (a new trio from Athens, Ga.) appears to be a new up and coming band. Their new single (which was produced by Peter Buck of REM) is great. They have a fine blend of 12 string guitar, bass and harmonies. No one instrument is too overwhelming. They use catchy guitar riffs and both songs ("Everywhere Girl" and "Whirl") have pleasant melodies.

Despite their Canadian heritage, the Grapes of Wrath is another trio which exemplifies the "American sound." Their new LP sounds very similar to Salem66 and Absolute Grey. The band uses very heavy bass lines in every song as well as twangy guitars. All the songs on this LP are good (the best song being "And I know.") Although I can not call this LP fantastic, it is good, which makes The Grapes of Wrath a promising (but not outstanding) band.

The final band, Winterhours, is more comparably a disappointment to other bands such as Dreams So Real. Winterhours has this new sound, but their songs are not overflowing with creativity. They do not mold this sound into a sound they can call their own. Because of this, Winterhours sounds like the dozens of other bands which have been trying to do something new but end up sounding like REM. Winterhours is one step above mediocre.

Dreams So Real - B
Grapes of Wrath - B/B-
Winterhours - C

Various- The Return of the Living Dead - Enigma

The Breakfast Club was a great movie. The soundtrack wasn't. From what I've heard, *The Return of the Living Dead* is a ridiculous movie with a great deal of Ghoul. If this is true, the soundtrack is an excellent representation of the film. It features the bes bands in "Ghoul-Rock", with noteworthy tracks contributed by the *Cramps*, one of the most infamous cult-psycho-billy bands, the *Damned, TSOL,* and the legendary *Roky Erickson.*

B

Coil - Panic 12" - Wax Trax

Clint Ruin is one of the most sinister mer in the underground rock world. He is best known for his work with Lydia Lunch (reigning Queen of Doom and Underground) and the various Foetus Projects. This new EP from one of his many bands shows that he is constantly experimenting and progressing with various forms of music. The three tracks on this EP are quite different, with extremely industrial, inaccessible sound of "Aqua Regis" to the attempt at dance music of "Panic" to the brilliant use of crashing synthesizers and drums in their doom-laden cover version of "Tainted Love". This record is not for the conventional buyer - Clint Ruin will remain one of the heroes of the underground, but I doubt he wants anything more.

B

Nico- Camera Obscura - Jem/PVC

The legendary Nico releases her first LP in over seven years. She is best known for her work in Andy Warhol films during the 60's as well as singing with one of the most influential bands of all time -- *The Velvet Underground,* where she developed a strong cult following that has stuck with her up until the present. *Camera Obscura* is an extremely experimental LP, bordering on what one might call Avant-Garde or perhaps minimilist. Nico is one person who cannot be expected to stick with what is accepted and safe -- she has always been and will probably remain years ahead of her time. *Camera Obscura* has a very stark, eerie sound, with instrumentation coming only from keyboards and percussion. Nico's beautifully,haunting voice fills out the rest of the sound. I doubt this will win her any new fans, but it should pacify her cult fans for the time being.

The Lucy Show. . .undone

Everyone seems to be looking for a new band that is going to be the next REM or U2; however, most people, in their search for new megastars, seem to be looking at bands that simply mimic the popular and accepted sounds of these bands. The new phenemona is obviously not going to be a creative and original band with a unique style. Well, that band may be The Lucy Show, one of Britains finest new bands. On their debut LP they successfully mesh the sounds of Echo and the Bunnymen and Joy Diuwion as well incorporate their own creative ideas, developing their own sound - not perpertuating an old sound. They've developed a sound that is extremely intense and powerful; however, don't expect The Lucy Show to be an overnight success. It took REM and U2 a couple of albums each and extreme touring before entering the realm of acceptance and Top 40. The Lucy Show needs to grow and maximize their full potential before they become more than an underground cult phenomena, which simply and understandably takes time. Anyway if they don't make it in a couple of years, you'll have forgotten I ever wrote this.

B

CONVERSATIONS WITH ALEX
WELL ALEX, I CAN SEE THEY BROKE BEER BOTTLES ON YOU AGAIN.
AND... ALEX! YOU'RE WEARING LIPSTICK!
I DON'T KNOW, ALEX... WHAT DO YOU MAKE OF IT ALL?
YES... I GUESS YOU'RE RIGHT. WE ARE DESCENDED FROM APES...
Sebastian

Syracuse Stage opens season of variety

Syracuse Stage opens its thirteenth season with a play Producing Artistic Director Arthur Storch calls "one of the funniest plays written by an American playwright in the last 10 years"--Larry Shue's "The Foreigner." Reminiscent of classics of the genre like *Room Service* and *See How They Run,* "The Foreigner" previews October 8, 9, and 10, opens October 11 and runs through the matinee on November 3. The production is made possible, in part, by a grant from Key Bank of Central New York.

A commissioned work, "The Foreigner" was originally produced by the Milwaukee Repertory Theater on January 13, 1983. It moved to New York City's Astor Place Theatre on November 1, 1984 and has been playing to packed houses there ever since.

At the time of his tragic death in a plane crash in September, Larry Shue was a playwright and actor on the rise. In the New York City production of "The Foreigner," he had initiated the role of "Froggy" LeSueur, then, later in the run, played Charlie Baker (the foreigner) for a time. Last summer he appeared in the featured role of the Rev. Mr. Crisparkle in New York Shakespeare Festival's "The Mystery of Edwin Drood" in Central Park. That production is scheduled for a move to Broadway this fall, and Shue was to repeat his work there. His comedy, "The Nerd," enjoyed great success in West End theatres of London last season. It ran from October 1984 to January 1985, then toured Great Britain for three and a half months. A New York City production of "The Nerd" is in the planning stages. Shue also wrote "Wenceslas Square"; a one-act comedy, "Grandma Duck Is Dead"; a children's musical, "My Emperor's New Clothes"; and he was at work on a screenplay of "The Foreigner" for Disney Productions.

When he was performing in Japan as an actor with the Milwaukee Repertory Theater, Shue was much taken by the humor in being thrown into a group of people who do not speak the same language. It is his exploration of the hilarious possiblities presented by this situation which provides the basis for "The Foreigner."

Making his Syracuse Stage directing debut with this production is Charles Karchmer. An artistic associate of the Philadelphia Drama Guild, Karchmer will direct both "Absurd Person Singular" and "Hot 1 Baltimore" for the Guild this season; his direction of "Arsenic and Old Lace" there last season was praised as a resurrection of a "frayed old friend rendered suddenly snappy again." Karchmer has directed in regional theatres and opera, and he has helped develop new scripts by such playwrights as Wendy Wasserstein, Mary Gallagher, and Jeffrey Sweet. The director, a former professional musician, played keyboard instruments in the orchestra pits of such Broadway shows as "Pippin," "Company" and the original "Oh! Calcutta."

Karchmer directs a cast of thirteen, all members of which are newcomers to Syracuse Stage. Bill Kux, appearing as Charlie Baker, attended Syracuse University and stood in for an ailing friend in Syracuse Repertory Theatre's production of "Child's Play" in 1972. Richard Fitzpatrick (Owen Musser) is repeating the role he performed at GeVa Theatre in Rochester last spring. Playing townspeople are six students from the Syracuse University Drama Department in the College of Visual and Performing Arts: David Cooley, Kevin Hackett, J. Lentner, Neal McDonough, Ilo Orleans, and Bill Ullman.

Designers are all familiar to Syracuse Stage. Timothy Galvin, who designed the scenery for "Paradise Is Closing Down" in 1981, is set designer. Ann G. Wrightson ("A Lesson from Aloes," 1984/85) returns to design lighting. Syracuse Stage's resident costumer, Maria Marreco, is responsible for costume design. This is her sixth design for the threatre; her other credits include "Passion," "Handy Dandy" and "The Dining Room."

Season subscriptions are available until December 1, representing a substantial savings over single ticket prices. There are special rates for students and senior citizens. Single tickets for "The Foreigner" went on sale September 30; single tickets for the rest of the season go on sale November 1. Single tickets range in price from $9.00 to $18.00 (excluding opening night performances), depending on day and time of performance. For more information or to purchase tickets, call the Syracuse Stage Box Office at 423-3275.

Arts in Short

What will happen when the Devil tempts Dagwood Bumstead with the power of a WISK advertisement? When Dagwood's lust for power comes between himself and Blondie? Will Dagwood take his engagement ring back from Blondie after he sells his soul to the Devil? And finally, will Blondie's Butterfinger commercial sweetly save Dagwood's soul?

These questions, and many others, will be answered this parent's weekend, when The Corporation presents *The WISK Commercial,* a performance art drama in two scenes. John Delaney '86, who supervised the overall production, elaborated, "Even a bottle of WISK can be evil. That is one reason why this piece is a comedy."

Delaney further comments why this work is a "performance art drama" and not a "play." "One function of the drama is to elaborate the paintings which hang in the center of the set. The paintings explain the drama as the drama explains the paintings." The images include Blondie and Dagwood being chained to the Devil on a Tarot card, a cross consisting of a Butterfinger candy bar and a Butterfinger wrapper, and a WISK advertisement spoken by Blondie herself, balloon and all.

The cast of *The WISK Commercial* is: Melissa Quitel as Blondie, Sierra Biggs as Dagwood, and John Delaney as the TV Commercial. Performances take place on October 3,4, and 5 at 9:15 p.m., in McEwen 002, the basement of McEwen. Admission is one dollar.

The antics of *Babar,* the elephant made famous in the Jean de Brunhoff books, will be recreated on the Stanley Performing Arts Center stage Sunday, October 13 at 3 and 5 p.m.

The Toronto Dance Theatre has been performing this production to huge audiences in Toronto, Ottawa, and Vancouver since 1972 and is now touring *Babar* through the northeastern United States.

Babar is the faithful retelling of the story of the young elephant who flees the forest to the city when his mother is killed. In the city he has many adventures,, and is befriended by a wealthy old lady. The woman takes care of Babar, and in one hilarious sequence, takes him to a tailor to outfit him in a new suit of clothes. However, Babar misses the forest and so he returns--in his new suit--and becomes King of the animals.

The story is narrated by Donald Himes, who directed to production. Ten actors dance and mime the story, with colorful sets and whimsical costumes by Michiko Yano. Music is provided by the piano inventions of Francis Poulenc, which he composed to accompany readings of the Babar book to his young cousins.

Doug Hughes in the *Vancouver Sun* wrote, "*Babar* is first class entertainment," and William Little in the *Toronto Star* said, "youngsters laughed as our friendly neighborhood elephant tried to squeeze himself into a pair of trousers, they shouted the answers when he struggled with addition, and they cheered his coronation. What's more, they weren't alone."

Two performances of *Babar* have been scheduled at 3 and 5 p.m. to handle the demand for tickets. Seating is limited to 1,200 for each performance, to guarantee excellent seats for all ticketholders. Tickets are priced at $5 each.

Babar is the first of two events scheduled for children and families at the Stanley this season. The second event is "A Pocketful of Rhymes--A Mother Goose Jamboree," performed by the Prince Street Players on March 9, 1986. Purchasers of tickets to both events will receive a discount, as will groups of 15 or more persons. Tickets are available at the Stanley box office, in the Stanley lobby, 724-4000.

At noon on Wednesday, October 9, violinist Rolfe Sokol and pianist Michael Salmira will perform the first concert of the 1985-86 NOONMUSIC series in the Dwight Lounge of the Bristol Campus Center at Hamilton College. The featured work on their program will be the Sonata for Violin and Piano by Karel Husa, recipient of the 1969 Pulitzer Prize for Music. Through the support of a grant from Meet the Composer, Inc., Mr. Husa will attend this performance and will discuss the work with the audience. Mr. Husa, a native of Czechoslovakia, is presently the Kappa Alpha Professor of Music at Cornell University.

The Sokol Salmira Duo is based in Ithaca, New York. Mr. Sokol is a former student of Elmar Oliveira and has toured the United States as violinist of the Paganini Trio. Mr. Salmira studied at the New England Conservatory and has served as assistant to Samuel Sanders at The Quartet Program in New York.

The concert is free. Sandwiches, snacks, and beverages will be available for purchase.

The Department of Theatre and Dance at Hamilton College is pleased to present former faculty member MARY PAULA HUNTER choreographing and performing with her own repertory ensemble, Paula Hunter and Dancers, on Saturday, October 12, at 8:00 PM.

The company will perform an evening-length dance work entitled *Byzantine.* Choreographed by Hunter, *Byzantine* features dancers Patricia Goneconto, Amy Joseph, Rebecca Weaver Malnney and Paula Hunter.

Choreographed to music of avant-garde composer Robert Ashley, *Byzantine* is an athletic, technically demanding work which has at its core a complex combination and recombination of shapes and movements designed to evoke images of an interlocking geometry similar to a patterned mosaic.

Mary Paula Hunter has been presenting her work throughout the Northeast, including New York City, since 1979. Hunter's work has been commissioned by college dance departments and regional ballet companies. Her choreography has twice been chosen by the National Association for Regional Ballet for inclusion in Festival Performances. In addition, her choreography has been included in several juried showcases in New York City.

Paula Hunter and Dancers will perform on Saturday, October 12 at 8:00 PM at Minor Theatre. Tickets are $1.00 for the College Community and $2.00 for general admission. They are available at the door or may be reserved by phoning 859-4193.

The 39 Steps: A must for old film fans

By Lee Novack

This week the SK Film Society presents Alfred Hitchcock's masterpiece *The 39 Steps*. One of Hitchcock's earliest and most successful British films, *The 39 Steps* is a classic twisted, totally entertaining spy adventure set in England and Scotland. This film is one of the true forerunners in the "Spy" genre of the film world, as it establishes the early roots for such other great classics as *To Catch a Thief* and *North by Northwest*. Being raised with a healthy dose of James Bond and the like, I couldn't help but notice the overwhelming similarities between the two ages of spy film. There are certainly many differences between the old and new. The Bond films are a series of adventures, with basically the same plot but filmed in different locations with different props and characters. *The 39 Steps* lacks the Bond-like character and all the trickery that accompanies him. This fact is one of the most exciting aspects of the film. The entire film succeeds, without any super car or Rolex watch, but rather because of a simple character who becomes entangled in a not so simple plot. It was quite refreshing to find out that a film could be so entertaining without all of the modern hoopla that the 1980's audience has grown accustomed to. The value of this film is pure entertainment. The one exception to this statement is the feeling of utter isolation and aloneness that Hitchcock masterfully embodies throughout the film. From the opening scene to the film's msterful conclusion I can earnestly say that there was never a dull moment. Hitchcock creates a realistic tone which clearly shines through. With spectacular panoramic shots of England and Scotland, and fine performances turned in by Robert Donat and Madelene Carroll, *The 39 Steps* is a total entertainment pleasure.

When one enters a theatre to watch a Hitchcock film, a certain expectation instantly arises. The name Hitchcock brings with it an aura of excitement and suspense. There are dangers that exist with such an attitude, namely that high expectations run the risk of being unfulfilled. Such was not the case in the *The 39 Steps*. All my expectations were met and surpassed. The film opens brilliantly as the audience is moved quickly to the action. A show of some sort is being performed before a full audience. We soon learn that the main spectacle is a man known as "Memory" because he is able to remember any fact ever presented to him. The audience gives him a grueling test which he meets with outstanding success. We are soon introduced to the main protagonist of the story, a man by the name of Richard Hannay, played by Robert Donat. Hannay is an audience member who is called upon to ask Memory a question. Hannay dutifully obliges and is soon awed, as is the rest of the crowd, by Memory's correct answer. Hannay falls back into the crowd as Memory readies himself for further questioning. As the next member of the audience is called upon, two successive gunshots are fired, panic ensues, and the crowd stampedes for the exits. It is worth noting at this point that this, the opening scene, was in itself a masterpiece of film creativity. The visual imagery is stunning as we see a silhouette of the gun, then a horrified face of an audience member. The two shots together create a feeling of absolute terror and excitement, and the tone is thus immediately set. The story line keeps a quick pace as the cameras catch up to Hannay who is now apart from the crowd, and ready to board a bus away from the panic. Upon boarding the bus, Hannay meets Ms. Anabella Smith who was also a member of the panic-stricken crowd. It is at this point Hannay's problems officially commence. Hannay, being the gentleman, offers the lonesome Ms. Smith room and board for the night at his apartment. While discoursing over dinner, Hannay begins to realize that this women is quite complex. He also learns, as she confesses, that she was the person who fired the shots at the theatre. As their discussion continues, Hannay learns that this so-called Ms. Smith is really a spy carring vital information pertaining to the safety of England. In the early hour of dawn, an unsuspecting Hannay is awakened by a gasping Ms. Smith. It is soon discovered that she was murdered, apparently by the spies who were chasing her in the theatre. A confused Hannay, now framed, is faced with the task of fleeing from the murderers, who now are after him because he might know too much. Hannay must also prove his innocence because the murder was committed in his apartment with his knife. In panic and confusion Hannay cleverly escapes from the true murderers and heads for shelter in Scotland.

At this point in the film, the audience is just as confused as Hannay is. Hitchcock provides us, as well as Hannay, with a moment to sort the confusion out. We soon learn that all of England suspects Hannay of the crime and his picture makes front page. Hannay is wanted by all.

Alt-Na Shellach, Scotland is Hannay's destination because it was the ultimate goal of the now late Ms. Smith. Hannay rushes to find out what truly happened, what is happening, and what will happen. Hannay, a once innocent bystander, is now in the center of an international spy ring. And is wanted by the police in England and Scotland for a crime he didn't commit. During his nonstop journey to Al-Na Shellach, Hannay meets a disbelieving Margaret, a beautiful young blonde portrayed by Madeleine Carrol. Margaret and Hannay's paths constantly cross, resulting each time in Margaret turning in Hannay to one group or another. With much adventuring together the unbelieving Margaret finally realizes that Hannay is in the center of some major trouble, and further that he was not in fact, the murderer of Ms. Smith. The film twists and turns to its racy conclusion. The pace becomes non-stop and the audience is set-up for an incredible ending.

The 39 Steps is truly an unforgetable movie experience. The plot of the film is complicated, and the audience becomes lured into the twisted story. The pace of the film is unrelenting. Hitchcock moves his audience and characters through a maze of scenery, characters, and thoughts. The filming itself is quite remarkable. Hitchcock is able to catch some very realistic emotions, and feelings through it. Hannay is isolated throughout. We, as the audience, can feel what Hannay feels. We live through this film as if it were actually happening to us. The way the film was edited is also worth hardy applause. Hitchcock put this film together in such a way as to keep his audience a true part of the action. The careful juxtaposition of shots and camera angles gives the audience a varied sampling of celuloid perspectives which to this day are virtually unsurpassed. We can feel Hitchcock's mastery over the medium of film. We see exactly what he wants us to see; when he wants us to see it. The acting is solid, though at times overly dramatic. The film builds and builds and builds until its fiery, twisted, exciting climax. Need I say more? This film is an all-time classic. Do not miss it!

Strabley's kick beats Williams

by Chris Testa

Last Saturday, on their own sunswept Steuben Field, the Hamilton Continentals encountered the Ephmen of Williams, who proved to be the first true test of this young season. Although Williams was expected to be tougher than Colby was the week before, few envisioned the possibility of a Hamilton defeat. Such an outcome was forthcoming were it not for the foot of kicker Rich Strabley, who calmly booted a field goal with about three minutes left in the contest that gave Hamilton a 16-14 lead. Hamilton, with late interceptions by Bob Kolbe and Andy Fotopoulos, was able to hold onto that lead. Despite their sixth consecutive victory, the Continental were not as sharp as they have been in past games—a disturbing outbreak of mistakes was evident as the Continentals racked up 107 yards worth of penalties and turned the ball over once (an interception thrown by Seamus Crotty, his first this year).

Hamilton started the day off right. After an initial unsuccessful Continental drive, Williams took over on their own 23 yard-line and promptly fumbled (by fullback Jay Hickman). Safety Tom McDonald recovered for the Continentals. Moments later, the large Alumni Weekend crowd jumped to their feet as tight end Bill Cappelletti ran into the end zone. Cappelletti, out in the flat with a man on his back, caught a pass from Crotty that was somewhat behind him, tore loose from the defensive back, and jogged into the end zone for a 23-yard touchdown.

On Williams' next possession, the Hamilton defense committed several crucial errors that eventually allowed the Ephmen to tie the score. On a third and 4, quarterback Scott Powers managed only two yards, but the Continentals were called for defensive holding. Williams took this opportunity to forge into Continental territory. Their drive stalled at the Hamilton 40. The Ephmen punted but a rare tripping penalty worth 15 yards was called on Hamilton. Williams was granted new life, but it was still 4th down and seven yards to go. Powers hit his tight end over the middle for exactly seven yards. Two players later, Hamilton had another opportunity to stop the drive. On a third and six, Powers gained nine yards on a keeper around the left end giving Williams first and goal at the five and an eventual touchdown. The drive was mainly due to the Hamilton penalties, but Williams' big offensive linemen were, for the most part, controlling the line of scrimmage.

Hamilton, led by the passing of Crotty and the running of Jim Korfonta, roared back on their next possession. There were two notable plays that led to six points. Crotty, harassed by several Ephmen, scrambled out of the pocket and, keeping his composure, fired a perfect pass downfield to a covered Adam Lewis. The play, good for 32 yards, set up an uncanny 27-yard scoring jaunt by Korfonta (the point-after attempt missed, giving Hamilton an uneasy six-point lead). Korfonta broke several tackles to get into the secondary, spun around, and somehow keeping his balance, ran into the end zone. Although Korfonto got most of those yards on his own, his offensive line (especially the right side) was dominant for the drive. The noticeable success of the right side of the line cause Williams to make a defensive adjustment, concentrating their forces on Hamilton's right side. This switch negated much of the advantage that Hamilton had enjoyed on that side.

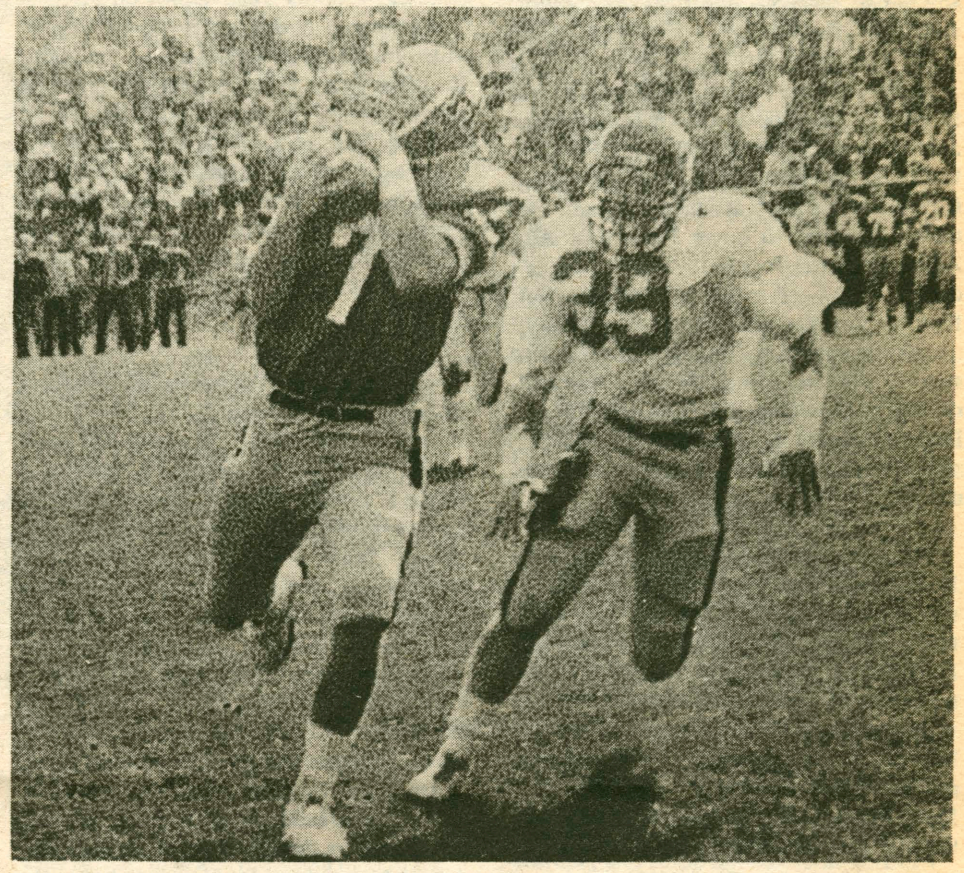
In the middle of the second quarter, Williams began a drive after a Hamilton punt. A late hit by the Continentals gave Williams the ball at their 32 yard-line. One play later, defensive back Lee Manchester had what was thought to be an interception around midfield (near the Williams bench) but the referee made a questionable pass interference call on him, giving Williams a first and 10 at the 50 yard-line. Williams continued to march downfield towards the end zone. With 3rd down and four to go at the Hamilton nine yard-line. Williams quarterback Powers scrambled to his left to avoid a strong Continental rush. He threw towards an Ephmen receiver in the corner of the end zone, but three Continental defenders blanketed the receiver, and DB Andy Fotopoulos came down with the ball. This play seemed to spark the Hamilton defense, who had been battling an impressive Williams offense. On Williams' next possession, which began at the Hamilton 39, Powers faced a furious rush on several passing attempts. Defensive end Joe Taphorn recorded a sack that forced Williams to punt.

With 16 seconds left in the first half, the Continentals refused to play conservatively. Crotty fired a 15-yard out to Lewis who was able get out of bounds. With 10 seconds left, Crotty went back in the pocket, and after evading several defensive linemen, lofted a deep pass that was caught by Bobby Feighan around Williams' 10 yardline. The Continentals tried to call timeout, but the half had ended just as Feighan came down with the ball.

The third quarter saw a battle between the punters as both defenses toughened up. The quarter ended with a Rich Strabley punt and an interference call against Hamilton that gave Williams the ball at midfield. This time, Williams was able to convert good field position into six points. The conversion kick was good, giving the Ephmen a precarious 14-13 lead.

The Hamilton fans expected a fired-up Continental offense to march down the field and regain the lead. The game was not over yet, though. The Ephmen still had time to get downfield and kick a field goal. They were denied, however, by both DBs Kolbe and Fotopoulos. Kolbe intercepted a pass off of a fake punt and Fotopoulos ended the game with his second interception of the day.

Tomorrow at 1:30, Hamilton faces the Bobcats of Bates College. Bates was the only team to inflict defeat upon the Continentals. The Bobcats beat the Continentals 27-14, but they have yet to win a game this year, dropping close contests to Amherst (21-10) and Trinity (24-21).



Adam Lewis catching a 32 yard bomb from Crotty.

Strabley kicking the game-winning 38-yard field goal.

GRID DUST: In a series that dates back to 1974, Bates holds a 8-3 advantage. . . The Hamilton coaching staff named Rich Strabley the Offensive Player of the Week and Rich Vellante the Defensive Player of the Week. . . At his present pace of 102.5 rushing yards per game, Jim Korfonta is on target to surpass Milt Jannone's record for most rushing yards in a single season (719) set in 1941. . . Hamilton's new chain crew is following in their famous predecessors footsteps. Prior to the Williams game, John Cavanaugh, Bill Geitner and John Isaf (brother of Chain Gang's Mark) rode into Steuben Field on horseback. . . Andy Fotopoulos, who has already picked off four passes, has a chance to break the Hamilton record for most interceptions in a single season. Rick Mobley recorded eight interception in 1976. . . In this week's Upstate New York Poll, Hamilton is ranked third behind Ithaca and Union. In addition, the Continentals were ranked seventh in the Lambert-Meadowlands Cup Poll, which is conducted by the press throughout the entire Northeast.

For the Williams game, the Testa Call of the Week has to go to Rich Strabley. Strabley's pressure kick with the game on the line was the difference. He has been somewhat bothered by a sore foot, but he appears to be back in his 1983 form, a definite plus for the Continentals.

Men's soccer upsets Potsdam

by Bob Hazelton

On Saturday, September 28th, the Men's Varsity Soccer team ended its three-game losing streak by upsetting Potsdam 1-0. The Continentals, who traveled north to take on their opponent, recorded their second shutout of the year, and their record now stands at 2-3.

The play of the Hamilton defense proved to be the deciding factor in the contest. Juniors Andy Kimball and Gerry Strabley blanketed the Potsdam offense all afternoon. Coach von Schiller assigned Kimball, the team's stopper, to cover Potsdam's All-American center-forward. Rising to the occasion, Andy prevented the Potsdam star from getting any shots on goal. Strabley, quarterbacking the Continentals from his sweeper position, foiled the only threat of the game. Surrounded by five goal-hungry Potsdam players, Strabley cleared the ball to midfield as it trickled dangerously toward the net.

Rounding out the defensive effort, Scott Benson and Rich Fischer again turned in strong performances. Both men played offense during their freshmen seasons at Hamilton. However, they have made a slick transition to defense. Benson consistently vented shots on the Hamilton goalie, while he was also able to sprint upfield and help out the offense. Keeping his cool, "Thunderfoot" Fischer kept the ball out of the Continental zone throughout the match.

Jim Burgett broke out of his early season slump and scored an unassisted goal for Hamilton. Making the extra effort, Burgett followed a rebound off his initial shot and fired the ball past the Potsdam goalie at the 37:30 mark of the first half. Incidentally, Hamilton outshot Potsdam 17-9 while goalie Stefen Engelhardt recorded three big saves.

Also contributing to the victory were Chris Olcott, Scott Bothfeld, and Drew Hall. Olcott, at his center half spot, controlled the midfield with his creative play on offense. The return of both Bothfeld and Hall provided for a happy "Chucklehead" reunion. Bothfeld returned to last year's form as he played a solid game on both offense and defense. Hall, brought up from J.V. only a week ago, entered the game fresh with ten minutes left, and wildly hounded the Potsdam defense. When the whistle sounded, the underdog Continentals came away with their first win over Potsdam in three years.

Throw-ins: The annual alumni game ended in a bleary-eyed 2-2 tie.

In a big surprise to the world of sports, Senior Bill Lake was appointed head coach of the J.V. team. Coach "Chew" is reported to be excited about his new position. In his debut, Coach Chew and the "Longcut" Continentals, made the trek to Utica to play Utica College's Div. I Varsity team. The J.V. Continentals lost only 1-0 to the older and more experienced Utica team. It is a testament to the ability of the J.V. players and especially of Coach Chew that the team was able to compete and give Utica a great game. A late-game Longcut surge, engineered by Lake, produced several good scoring chances, says the Coach, and one shot that hit the crossbar could have been the equalizer.

Varsity's next home game is against Rochester at noon this Saturday — walk over to the field and introduce your parents to Continental soccer.

Jim Burgett nimbly evades a defender.

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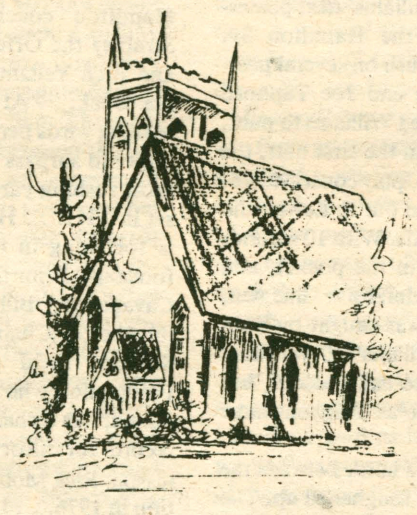

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Racing start for Crew

by John Hinge

Hamilton's men's and women's crews face Colgate in a tough season opener this Sunday at 11:00. The regatta, marking the third year of the crew program's existence, will head west from Hamilton's home port, the Barge Canal Park off Route 49 in Marcy. Shells will be launched from docks recently renovated for the team by the New York State Departments of Transportation and Parks and Recreation.

Colgate, which has had a crew program for the past 12 years, has been a formidable opponent in the past, beating Hamilton in each encounter to date. Crew captains Rich Ruffer '87 and Leslie Gitzendanner '87 are hopeful, however, that the dedication shown by this year's rowers will pay off during the race. Ruffer commented, "We have a high quality men's first boat; with it, we can win races." In addition, he stated "The novice boat is really coming along. We've been on the water about three weeks already, and over 20 people have been rowing regularly." Gitzendanner, the women's captain, noted, "We lost a couple of experienced oarswomen last year, but we're struggling to build on an "A" boat. We have a lot of talent and a lot of dedication," she stated, yet a lack of equipment has seriously hampered the team's improvement.

Crew Director and co-founder David Hornblower '86 expressed similar sentiments. "At this point," Hornblower stated, "we have only two rowable wooden 'eights', and we can accommodate only four crews, despite the fact that over 100 people have expressed interest in rowing for Hamilton." Although men's and women's crews have each received $600 from the Athletic Department for the 1985-86 academic year, Hornblower commented that this money "will not satisfy the crew's need to upgrade our equipment, nor will it enable us to build an endowment for the future of the program." He added, "Members of the crew feel that we are caught in a Catch-22. In order for the College to fund the rowing program on a more serious level, to the point where the future of the crew is ensured, the members must show a high level of interest and ability." The interest is there, Hornblower said, "but the other conditions can only be met if we have the proper equipment and at least a part-time coach."

Alumni support has been sought to overcome this difficulty, although it has been largely unsuccessful so far. Hornblower noted, "Of the alumni I've spoken to, the majority have expressed concern that when the spark to the campaign graduates, the program will die. This situation makes fundraising very difficult for us."

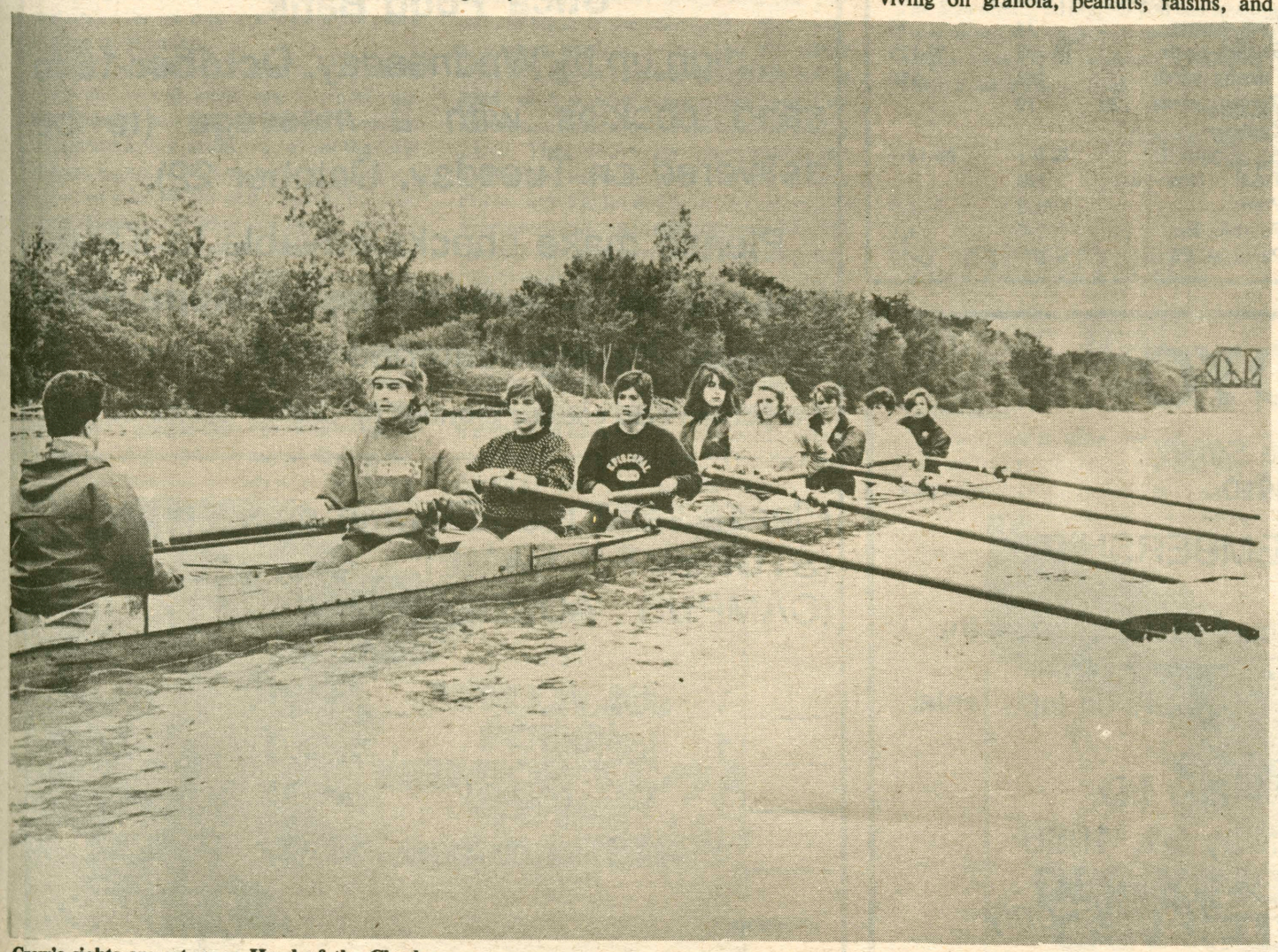
A draining lock on the Barge Canal provides a welcomed rest for Paul Schick '87, Chris Martel '86, and Andrew Wing '85 during the Crew's marathon row last spring.

Last spring, in hopes of raising money for the program and breaking the continuous rowing distance record, the men's crew attempted to row 250 miles to New York City. Although the marathon row helped raise over one thousand dollars in contributions, pledges fell far short of the sum required to build a modest boathouse. The trip, which took place during Senior Week, was cut short at 148 miles after 40 hours of rowing. Surviving on granola, peanuts, raisins, and Gatorade, and stopping only to go through the canal locks and for four hours of sleep, the eight oarsmen and coxswain found that they could not physically continue. Exhaustion and soreness had taken its toll; upon stopping, the oarsmen found they could barely walk.

The attempt fostered extensive publicity for the team--newspapers from *The New York Times* to the *Rochester Times-Union* reported on it. Syracuse University Crew Coach Bill Sanford called the journey "an amazing accomplishment." And, as Hornblower put it, "the long distance row truly reveals the extent of interest in the program."

For many crew members, interest in seeing the team continue stems partly from the long, though discontinuous, tradition of crew at Hamilton. The first Hamilton crew began in 1872, only to be disbanded after two years. Hornblower commented, "In resurrecting crew, we were attempting to revive a tradition that Hamilton men have been deprived of for over 100 years and that Hamilton women have never had." He stressed that, although the men's and women's crews are now funded separately, the men and women are working together towards a common goal, making crew unique among Hamilton sports. Incidentally, the revived crew's first race, hosted by Skidmore in the spring of 1984, was held on the same lake that the original Hamilton crew rowed on for its first and only recorded race. In that regatta more than a century ago, Hamilton faced such teams as Harvard, Princeton, Columbia, Dartmouth and Syracuse.

Members of the present crew hope that some day, in the not too distant future, Hamilton's crews will again be able to compete in this tradition against other schools comparable to Hamilton. Hornblower commented, "We're adding something positive to the school in building crew. We are not only providing students with an alternative form of intercollegiate competition; we are also making Hamilton more attractive to prospective students."



Crew's sights are set upon Head of the Charles.

Women's soccer dominates R.P.I.

by Brooks Donnelly

The somen's socer team proved to the homecrowd this week that they could put all their individual talents together in a collective effort. Monday's game showed the team playing in unison, to R.P.I.'s dismay. The first half was especially enjoyable to watch, as the entire team, including subs, communicated extremely well. Their work lending to a number of scoring chances and goals on two occasions.

The first goal, scored at 23:45, began with a series of short passes that led to Alison Kahn crossing from the corner the basll to Kelly Leavenworth in front of the goal. Leavenworth redirected the ball towards the goal and, eluding the R.P.I. goal keeper, headed across the mouth of the goal until Gail Campbell touched it in for the first point. The second goal came late in the first half, with only five minutes remaining. Sue Davidson put a pass through to Chris Telfer, broke by the defense. Telfer put her shot past the onrushing keeper and into the net to make the score 2-0 going into half-time.

The team continued to play well in the second half although they lost some of their earlier sharpness and cohesiveness. Hamilton continued to attack R.P.I.'s defense, pounding shot after shot at the keeper. Even a few of the fullbacks, ususally left out of scoring chances, began taking shots as the entire team pushed forward towards the goal. The third and final goal was scored by Sylvi Herrick who followed up Leavenworth's struggle for possession of the ball with the keeper. The score ended Hamilton - 3, R.P.I. - 0.

The statistics clearly indicated Hamilton's dominate, because at the end of the game Hamilton had taken over 60 shots while R.P.I. only managed 3. These 60 shots, however, only resulted in 3 goals. Coach Savite pointed out that they "must realize the difference between shooting and scoring." She hoped, however, that the game would "set a good tone" for the week. Jen Brown and Karen Housman concurred by saying "The game was a boost to the team's morale." They attributed much of the success to the defense's "playing as a cohesive unit and the offense playing their passing game."

The games on Thursday and Saturday did not result in wins, as the team had hoped. William Smith did not allow Hamilton the opportunity to establish their kind of game. Although the game remained close through the first half, Hamilton was unable to hold William Smith in the second. The final score was Silliam Smith - 4, Hamilton - 1. Saturday proved to be a very close game with R.I.T. barely defeating Hamilton 2-1. Hamilton, though not pleased with the loss, felt that they had played a strong game. Coach Avite seemed very pleased with her team's performance. She commented that she had seen a number of good things happen, and that she was more then satisfied with her team's performance.

Despite the teams record, the women's soccer team has a great deal of individual talent and, at times, has the ability to put it together. Tomorrow, Saturday, October 5, they will play at Union at 2:00 p.m.

Harriers try new approach

by Martha Perkins and Paul Mickel

Top team efforts marked the performances of both the men's and women's cross-country teams last Saturday at the Cortland Invitational. Following the suggestion of Coach Long, both teams employed "pack-running" tactics. He called on the top few runners on each team to pull along the other members of the squad by encouraging one another and running in a group.

In the women's race, Schroeder, Perkins, and Glover worked together over the entire 3.1 mile course, swallowing individual opponents throughout the race, finishing within 5 seconds of each other. Working together as the women's second pack, Kim Adams and Sandy Jacobs dramatically improved their times, sprinting across the line together. Working against a bad cold, but steady as ever, Claire Jones was 6th on the Hamilton squad followed closely by Jennifer Lowry, racing her ffastest time yet. The Lady Continentals finished 7th of the 11 teams competing.

In the men's race, Hamilton's top 8 runners stuck together to finish within 35 seconds of one another on Cortland's 5 mile course. Paul Mickel, Brian Vaughan, Tim Button, Andrew Duncan, Jim Burns, and Ray Camano finished almost successively with Tom Lamanna and Allen Mead on their heels. Stu Carlisle picked himself off the ground after being tripped within the 1st mile to finish close behind the Hamilton pack. The men placed a respectable 8th among the 14 teams competing.

Coach Long was pleased with both squads' pack running. "Running as a team was a successful experiment that both improved our palcement in the meet and promoted team unity," he remarked. On Saturday Mean Gene takes both the men's and women's squads to Syracuse to compete in the LeMoyne Invitational, one of their most important meets and certainly a highlight of the season.

Box Score

Hamilton-Williams

Hamilton	13	0	0	3 - 16
Williams	7	0	0	7 - 14

SCORING

Hamilton - Cappellettii 23 pass from Crotty (Strabley kick), 1st.
Williams - O'Connor 3 run (Fuller kickj), 1st.
Hamilton - Korfonta 27 run (kick failed), 1st.
Williams - Hickman 1 run (Fuller kick)
Hamilton - Field Goal Strabley 38, 4th.

TEAM STATISTICS

First downs	14	16
Rushes-yards	38-163	50-125
Passing yards	153	110
Return yards	20	19
Passes—		
Att.-Comp.-Int.	22-9-1	26-12-3
Total offense-yds	316	
Punts	8-34.5	7-41.9
Fumbles-lost	0-0	1-1
Penalties-Yards	9-107	3-30

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Letters

Review reproached

to the Editor,

Just a note about the film review in your last issue. I'm disappointed that you insist on publishing such drivle. Since when does a film review consist of a plot synopsis? If I'd ever wanted to see *Carrie*, I would have been a little disappointed after reading the article. It's like telling the punchline of a joke.

But to overlook this simple stupidity, what about the last two lines of the article? "*Carrie* is thus a gory, violent picture which insults its audience throughout. The film is masterfully edited and acted, and thus very worthwhile." What exactly does this mean? It's a great film, but only if you like being insulted?

I don't know, guys. Maybe it's time to get your acts together.

Sincerely,
Naomi Milton '86

Alum blasts frats

To The Editor,

I haven't written a letter to the Spectator for a couple of years now, but I read an article this month that convinced me it was time. The article, published in the September issue of Ms Magazine, entitled "Return to Brotherhood" uses a purportedly much publicized incident which occured at Hamilton (involving a Chi Psi invitation implication that coeds "put out" for Chi Psi pledges) to exemplify the insidious ways that the fraternity system affects coeducational campus life. This incident may be old news to you by now, but the anger and dismay that I am feeling is still very fresh.

An invitation such as this is not merely a typo or a slip of the tongue. It is a blatant example of the inequality that still festers on the Hill. It may not seem as life threatening as a gang rape, but it is a verbal rape; one that denies the integrity and equality of every woman at Hamilton.

Hamilton is a small community, where many of you will spend four years of your life, gaining not only a broad academic background, but acquiring values that will become a part of who you are. At Hamilton I learned a lot of Art and English, but also about myself, my value as a person and my relative value to others, the relationships between the sexes, and the kinds of aspirations and limitations that would be available to me.

It is terribly frustrating to be forced to believe that Hamilton allows and supports a fraternity/sorority system which obviously teaches a double standard: which teaches women to be pawns in someone else's game, and which presents women as some sort of "other" who must be excluded and defended against.

Coeducation has not gone far enough at Hamilton. It is really up to you, as the student body, to see that it does. I do not believe that this incident can or should be quietly brushed under the rug.

Sincerely,
Fawne Berkun, '83

New student center needed

To the Editor

Being only a first year student, I am cautious to criticize matters with which I am not yet familiar. It is quite obvious however, that Hamilton's campus lacks a social hub. The "Hub" provided hardly amounts to anything more than an overpriced, claustrophobic, fast-food style eating space. Considering the fact that the drinking age will soon alter life on campus drastically the administration has done absolutely nothing to adjust except to remove the bar.

At nearly all colleges I have been to in the past, there was a student center which did not contain classrooms, nor an elevator in the middle, but instead contained the mail center, a cozy snack bar, and a lounge area with comfortable, cushioned sofas and chairs.

It is a nuisance, if nothing else, to enter college and hear the topic of the drinking age day in and day out. It would be less of a bother if I was comfortable in knowing that something was being done to adjust to such a change in social life on campus. A new or remodeled center for STUDENTS would be one solution.

-Mark Green '89

Jervis clarifies procedures

To the Editor:

I write to clarify some issues relating to the new Honor Court and Judiciary Board procedure. The process of revising the procedures began in the fall of 1982. There were numerous versions before the one which went to a campus referendum in the fall of 1984, each version representing modifications made in response to student and faculty input. The motive for undertaking this lengthy and tedious process was not, as Greg Peyser stated in his article in September 27's *Spectator*, that "many faculty members felt that the Honor Court was not dealing harshly enough with Honor Code violations." It was, rather, that too many decisions were being appealed, and too many student settlements were being overturned by the faculty Appeals Board, with no student input.

The revised procedures placed faculty members on both courts, and placed students on the Appeals Board. The Student Assembly was to nominate faculty candidates for the lower courts and the student body was to elect student representatives to the Appeals Board. Faculty rules specify that nominations are allowed from the floor for all faculty elections, and the revisions acknowledged that fact by including the statement, "In accordance with faculty rules, candidates may be nominated from the floor." That statement was in the document ratified by the student body last fall. There was no subterfuge.

I will be happy to work with the Student Assembly in proposing amendments to the constitutions at this point. It may well be that other aspects of the new procedures will require amendment as we proceed to implement them.

Jane L. Jervis
Dean of Students

Raybeck corrects error

to the Editor,

I appreciate the coverage that *The Spectator* gave to recent campus activities critical of the CIA. There were however a few inaccuracies in your coverage which I would like to rectify.

I did speak of a CIA supported insurrection in Indonesia in 1958 but the activity I mentioned in Latin America was in Chile rather than in Columbia and involved the overthrow of a democratically elected president (Allende) rather than an insurection. Finally, your coverage of the teach-in includes the following sentence "Raybeck, who was associated with the CIA in 1952 as an anthropologist, describes CIA undercover activities as illegal and unauthorized by Congress." I admit to having had a somewhat precocious childhood, but *not* that precocious. In 1952 I was 11 years old. Furthermore, I have never been associated with the CIA nor is it likely that I ever will be. During my talk, I did mention that there were members of the Malaysian police and bureaucracy who believe that I represented CIA interests. This was because, during my initial period of fieldwork from 1967 through '69, there had been CIA agents in the area of the Thai-Malay border who had been posing as anthropologists.

I appreciate this opportunity to correct *The Spectator*'s errors. As you can imagine, I was more than slightly discomfitted by my supposed association with an organization of which I am quite critical.

Sincerely,
Douglas Raybeck
Professor

Sophomore favors frats

To the editor,

I would like to voice my opinion on the issue of fraternities. I am a sophomore girl with absolutely no connection to any of the societies on campus. However, I am in full support of the continued presence of fraternities and I believe that I am with the majority of students. I find frat parties entertaining and educational and I enjoy the alternative social atmosphere that they provide.

Some of their attractiveness is due to the following:

1) I don't have to clean up the next morning, nor am I responsible for damages incurred by rowdy partyers.

2) If I'm not having a good time, I can leave.

3) If I want to study or sleep, I am confortably distant from the noise.

4) I don't have to drive and I don't have to worry about driving home with someone who has been drinking.

5) I have the opportunity to wear party dresses and play "grown-up."

6) I can dance and socialize without paying a cover charge (generally).

I was accepted at other colleges, including those considered more competitive than Hamilton, but I based my choices on more than academics. My parents encouraged me to visit each school and become familiar with the social atmosphere in which I would be contained for four years. My weekend at Hamilton was vastly different from my weekends at other schools. This was the only school that I visited that I felt no pressure to drink, the only school that I felt perfectly at ease in explaining that I did not drink, and it had the only parties that I could attend and enjoy without drinking. It was also Fall Houseparties Weekend 1983.

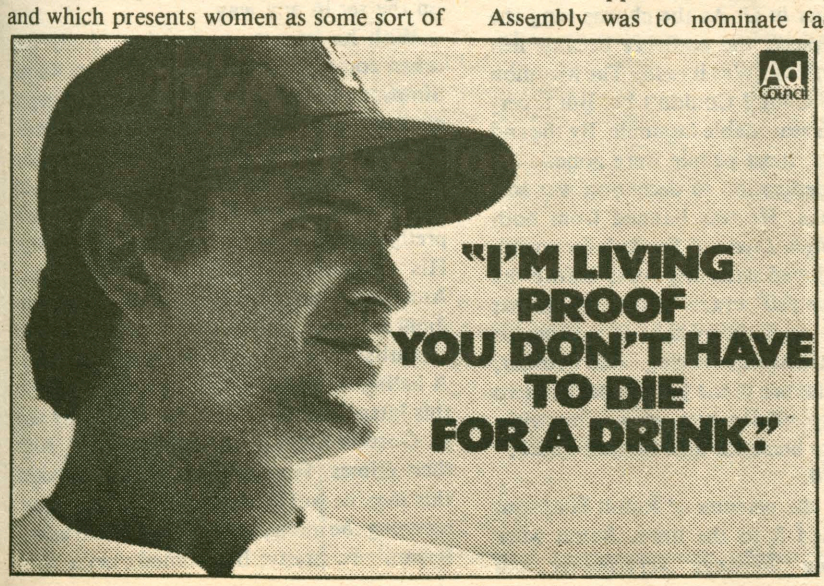
I was a teetotaling freshman and I preferred fraternity parties to dorm parties because they were more facilitative to dancing and socializing and less centered around alcohol. I think they should be valued for their "party" atmosphere and their truly social intent.

Maybe I should also include the fact that I am rarely invited to the few truly "closed" frat parties and the fact that I don't resent it for a very good reason: namely, that, if I am not invited it's because I am not close to the fraternity members and, if I'm not close to them, I probably wouldn't enjoy myself at a very small, social gathering.

In response to the negative attention frats are receiving because of the extreme closeness among brothers, I would like to express my respect for an institution which allows men to unashamedly display affection for other men. I have always regretted that, due to most social taboos, men are deprived of those close and lasting friendships that develop between members of the same sex; those same friendships that are open to and expected of women.

Most sincerely,
Audra M. Di Cesare

*Letters must be received **no later than** 5 pm the Monday before publication. All letters must be signed, typewritten, doublespaced and not exceeding 300 words. The Spectator does not guarantee that all letters will be printed. Names will be witheld from signed letters upon request. No anonymous letters will be printed.*



Op-Ed

Payoffs DeMean College Sports

by Darryl Brown

WASHINGTON - The very title of the man makes it more shocking. He was a Trustee, as in Trust. One was supposed to be able to trust him, but more than that, certain duties and responsibilities were entrusted to him, because he was worthy and honorable. It turns out he was just a dealer under the table, using his power and money to get what he wanted-illegally.

And so the saga of Dick Lowe, former college football lineman, current Texas millionaire oilman, and now, former trustee of Texas Christian University. It has been revealed over the past two weeks that Lowe contributed to an illegal fund to pay football players at his alma mater. The deal went on for years, and brought to a screeching halt the career of TCU All-American running back Kenneth Davis and six other players suspended for taking payments from Lowe & Co. Not the least casualty of this drama is Davis' shot at the Heisman Trophy; he was considered a top contender, having led the nation last year in average yards-per-carry.

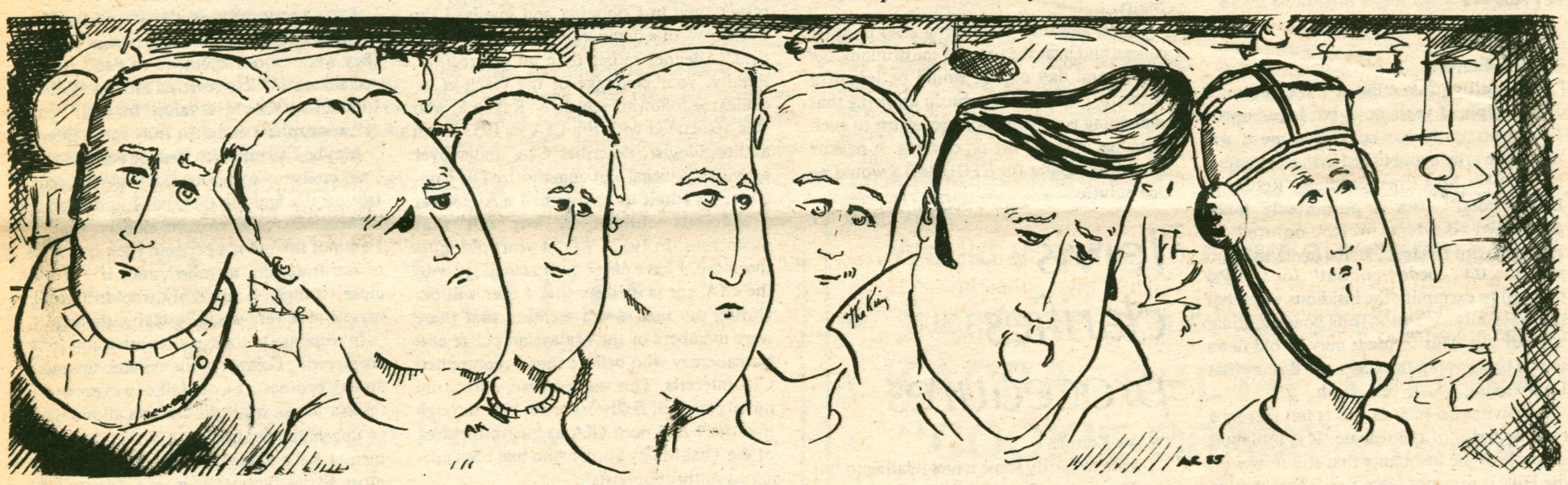
Listen to Davis' comments after being suspended. "I took the money because I needed it," he said. "In a certain sense I never gave it a thought. It never crossed my mind if it was wrong, or if I deserved it." Think about that. This is coming from a player on a team in the Southwest Conference, a league that has had more than its share of recruiting violations, including player payoffs, that resulted in NCAA reprimands and probations. Nearby Southern Methodist University is probobly the worst of the lot. And it never crossed Davis' mind that getting paid for playing college ball was wrong?

Whose fault is that? If this guy is at all telling it straight, where did the system go awry that is supposed to inculcate people with some idea of what is right and what is unacceptable? Dick Lowe did not start the faltering of that system, but he certainly contributed to it, and, in the case of the TCU players, sped up its demise.

Think of Davis, this young guy out of Temple, Texas, one of 12 children, who happens to be able to run a football better than most people. I cannot believe Davis had no idea payments were wrong, but put in the right circumstances and given the right pat on the back, he could be made to forget it, or even to think otherwise. If a respectable fellow like Lowe or a team coach sat him down, told him it was all right to take money, that they wanted him to have it, that he deserved it and could get it just for playing ball at TCU, that no strings would be attached and there was nothing to worry about-and besides don't you need it, wouldn't it make things a lot easier?-what do you think he's going to do? Is he supposed to tell his coach, or tell a millionaire university trustee, that what they are offering him is a violation of NCAA rules, and that they may not have the moral fiber to obey the rules but he does? Sure.

So what we have here is a violation not only of NCAA rules, but of the trust and responsibility we put in university officials and representatives. For the record, TCU coach Jim Wacker apparently had no knowledge of the payoffs, but his assistant coach or coaches allegedly did, along with former TCU coach F.A. Dry, who allegedly helped set up the scam and, of course, ex-Trustee Lowe and his cohorts. These are the real instructors in the moral education of Kenneth Davis and the myriad of other college players.

So the problem lies mostly with the money men and the coaches who cooperate with them. They are the ones teaching players, in the midst of their higher education, that wrong pays more than right. And it is the greed and pride of such money men, who have idle thousands or millions of dollars lying around, which somehow dictates it more important to channel that cash illegally so their alma mater will have a winning season and they can get box seats to the bowl game, than to direct that money to any of many better causes, including other needs of their college. To such types not only the NCAA should sanction, and not only the press publicize, but the universities should humiliate by saying, far from bringing pride and glory to our school, you shame us, and you contribute to the corruption of our students. We would rather not have you around. But that won't happen, because those money men are needed by schools, which always need more funds to carry out their noble work, and they can get it from nowhere else but these guys. But if Hamlet were around today, he would tell it like it is: There is something rotten in the state of college athletics, and it is in the likes of these rich scoundrels.



On Andy Kaufmann's Resurrection

by Jim Windolf

I was shocked upon reading the news briefs in the papers last week that comedian Andy Kaufmann is indeed alive, that his death of two years ago was a hoax. Thinking about the resurrection, I realized this stunt fit in pertectly with his life's work—fooling people.

I remember the day he died. Of lung cancer, thirty-four years old. He didn't smoke. Seemed odd, but there was a coroner's report and a funeral (which he attended in disguise). *The Times* ran an obituary, and—the final proof—*People* eulogized him. His mother told some reporters that he was a good boy, and the Associated Press released a photograph of Andy clowning with some terminally ill children. The whole bit.

Instead of flying around in heaven these past couple of years, Andy assumed the occupation of Ladka, his character that NBC's *Taxi* made famous, driving a taxi cab in Bermuda.

At Catch A Rising Star in New York City, the first audiences the comdiean confronted felt pity for Ladka, the poor immigrant from an unknown nation dressed in an ugly, sequined, light blue jump suit. When the pathetic, squeaky-voiced man was heckled by half-drunk New Yorkers, he replied, "Thank you veddy much," his sad eyebrows quivering. Then, without warning, the immigrant added a wig to become Elvis Presley in his declining years. His voice bellowed sleaze; the jump suit took on the characteristics of those worn by The King in the Las Vegas years he spent kissing old women from Staten Island between verses of "Love Me Tender." Andy had duped the audience, and he headed towards celebrity.

After Elvis Presley was dead, Andy took his Elvis impersonation to the *Saturday Night Live* stage for an excercise in audience excruciation. Andy's Elvis's manager searched the audience for two groupies as The King sang. After the song, the cameras acompanied Elvis and the two groupies to the dressing room. Elvis commanded that the women wrestle. They refused. The King pleaded, lachrymose, obsequious. This horrifying depiction of the dead singer got a lot of laughs. The women complied, and they wrestled. Elvis got off on it, and joined in.

After a commercial break, Andy appeared in a spotlight on the dark stage without the Elvis wig. He seemed to be himself. "I think what I just did was disgusting. It is uncalled for to mock the dead, and I apologize," he said. "I'm sorry."

The same audience that laughed at the skit now applauded solemnly, revealing their hypocrisy. Another victory for the weird Andy Kaufmann.

At a series of sold-out performances at The Roxy in L.A., he continued to toy with audience expectations. After a brief routine by the lovable Ladka, Andy proclaimed, "And now, ladies and gentlemen, The Mormon Tabernacle Choir!" The curtains parted, and on stage in white robes stood a chorus of two-hundred, singing Guiseppi Verdi's *Mass in G*. As the chorus sang the 45-minute piece, the audience became less sure of anything. Was it *really* The Mormon Tabernacle Choir? Couldn't be. But it certainly was a reasonable facsimile. By the end of the mass, most people were gone.

Andy's dedication to deception was losing him fans. He was banned from both *Saturday Night Live* and *Friday's* for wrestling. He enjoyed wrestling—this before the Lauper-inspired craze—usually against women. He made the mistake of meeting his angriest detractor in the ring. This wrestler, a fierce male, broke the jester's back in two places, hospitalizing him, as was his wish. "I wanted to break the little bastard's back," the guy said.

Creating the persona of Ralph Simpson, Andy pushed it to the limit. Ralph wore jewelry, sang "Feelings" very poorly, and insulted big men's wives for a living. Ralph seemed to take Andy over. He was the antithesis of Ladka. Ladka, in the brief appearances Ralph allowed him, was upset, pleading with his remaining fans to love him true, and to ignore Ralph. There even existed a stipulation in Andy's contract with NBC to make sure that Ladka would not be penalized financially if Ralph caused him to be late for *Taxi* rehearsals, or cause trouble on the set in any way.

With his recent resurrection, Andy has taken comedy one step further than Ralph Simpson. I don't know if he plans to begin again in show business, but I hope he does. He is the boy who points out that the King is naked. Or maybe the boy who points out that not only is the King naked, but he's a pretty flabby dude with a very hairy rump. His constant duping mocks the cruel American star system, as well as the audiences that enslave performers into repeating the one trick that made them stars. A fitting next step would be to profit from this latest, nastiest stunt the same way the G. Gordon Liddy's of America profit from their crimes. Bear in mind that if he takes this step, he will be mocking the Liddys and scorning the audiences that pay to see them. It won't be pretty; but comedy never is.

Editorial

The million dollar loan

Have you ever noticed those little maps that the College distributes of the campus? You know, the ones where all the official buildings of the college are colored in and the rest are simple silhouettes—as though they didn't exist or were not really part of the scenery. These ghost-like figures are generally presumed to be of the fraternity and sorority houses, once officially acknowledged to be part of the Hamilton College campus, but now regarded as "off campus housing."

Yet recent developments could put an end to the illusion once and for all. The Board of Trustees just announced that the college would provide the fraternity and sorority houses with enough money—in the form of a loan pegged to the prime rate— to cover the costs of renovation. The *Spectator*last week reported that those costs could well exceed one million dollars, a figure that will, in the end bring the houses up to dormitory standards.

This decision raises some interesting questions about the official status of "societies" on the Hill now and in the future. Even though a loan of this type is not an direct investment in capital *per se*(the organizations, not the college , retain possession and ownership of the renovated facilities), such an allocation of college money still diverts funds from the general college resource pool that could be used in other ways. No one is saying that the college should not assist the fraternities and sororities in bringing the condition of the houses to meet health and safety standards—a status not met by many of the houses in recent years. What we are questioning is whether it is necessary to divert capital so that dormitory standards are met? Why *dorm* standards? The difference totals nearly a half million dollars. Even if the economics doesn't interest you, the status of fraternities and sororities on the Hill should.

By guaranteeing loans to the "societies,"one would presume that these loans would have to be paid back. How is this to be accomplished? Are the members going to have to pay higher dues or perhaps have lots of bake sales so they can meet their"mortgage" payments? And what if they can't scrape together the money at the end of each month? We all know what happens if a family cannot meet its mortgage payments . . . they lose their house. Hmm. *They lose their houses?* Could it be that this is what the college has in mind? Renovate the houses to meet college dormitory standards which will enable the administration to shut them down more easily, knowing that there is housing available for four hundred displaced students? Any infractions of college alcohol policy by the societies, for example, could result in an easily justified closure of the houses if the administration knew that *dormitory* quality housing, not just *safe* housing, was available. Or perhaps the college is simply making a statement that it is now recognizing the societies as a permanent fixture of the college community—through the long term quality of a "big money" capital financing arrangement such as this.

Nobody at this time is answering these important questions. The Board of Trustees, traditionally a pro-fraternity institution, is unlikely to have authorized an investment of such proportions if the end product would result in the destruction of the Greek system outright. Nevertheless, it is the opinion of the *Spectator* that these issues should be discussed publicly so that we can understand the prospects for the future of campus life, as well as know whether the fraternity and sorority houses will be colored-in as full fledged college facilities or will remain a faint silhouette on the Hamilton Campus map.

The Hamilton College Spectator
Clinton, New York 13323-1292 • (315) 859-7401

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The Hamilton College Spectator, publication number USPS 612-840, is published weekly while classes are in session by the Hamilton College Student Publications Board. Second-class postage paid at Utica and Clinton, NY, and additional mailing offices. Subscriptions $11 per year. Offices located in Bristol Campus Center, third floor.

COLUMBIA SCHOLASTIC PRESS ASSOCIATION

Events

Friday, October 4

- 6:45 pm. Concert Preview, New York Chamber Soloists. Silliman 111.
- 8:00 pm. Music at Hamilton Series Concert. New York Chamber Soloists. Alumni Gymnasium.
- 8:00 pm. Alexander Hamilton Players present: "A Marriage Proposal" by Anton Chekhov and "Aria da Capo" by Edna St. Vincent Millay. Kirkland Dorm Loft.
- 8:00 & 10:00 pm. Samuel Kirkland Film Society presents: *The 39 Steps* and *The Code.* Kirner-Johnson Auditorium.
- 8:00 & 10:00 pm. Foreign and Fine Film Society presents: *Philadelphia Story.* Science Auditorium.

Saturday, October 5

- Parent's Weekend (see separate schedule).
- 8:00 am. LSAT examinations. Science Auditorium
- 11:00 am. Men's Cross Country at LeMoyne Invitational.
- 12:00 noon. Men's Soccer vs. Rochester
- 12:00 noon. Women's Soccer at Union.
- 12:30 pm. Women's Cross Country at LeMoyne Invitational.
- 1:00 pm. Women's Volleyball vs. Elmira at Keuka.
- 1:30 pm. Football vs. Bates. Home.
- 3:00 pm. Performing Arts Profile. WHCL 88.7
- 3:30 pm. Music in a New World. WHCL 88.7
- 5:00 pm. Buffers/Special K Concert. Chapel.
- 6:30 pm. Newman Mass. Father John Croghan. Chapel.
- 8:00 pm. Alexander Hamilton Players Present: "A Marriage Proposal" by Anton Chekov and "Aria da Capo" by Edna St. Vincent Millay. Kirkland Dorm Loft.
- 8:00 & 10:00 pm. Samuel Kirkland Film Society Presents: *The 39 Steps* and *The Code.* Science Auditorium
- 8:00 & 10:00 pm. Foreign and Fine Film Society presents: *Philadelphia Story.* KJ Aud.
- 10:00 pm. Open Mike sponsored by the Program Board. McEwen Coffeehouse.

Sunday, October 6

- 11:00 am. Crew Regatta, Lock 20, Marcy.
- 1:00 pm. Newman Mass. Father John Croghan. Chapel
- 1:00 pm. Sukkot: The Celebration of Jewish Unity in the Sukkah (behind the Homestead). Rain location: Bristol Campus Center North Lounge.
- 3:00 pm. The Shadow. WHCL 88.7
- 3:30 pm. Dimensions in Science. Halley's Comet. WHCL 88.7
- 4:00 pm. Just So Stories (Parts 1 & 2) WHCL 88.7
- 5:00 pm. The Next 200 Years. WHCL 88.7
- 5:00 Chapel Service. The Rev. Laurie Kraus-Neale. Chapel.
- 8:00 & 10:00 pm. Samuel Kirkland Film Society Presents: *The 39 Steps* and *The Code.* Kirner-Johnson Auditorium.
- 8:00 & 10:00 pm. Foreign and Fine Film Society presents: *Philadelphia Story.* Science Auditorium.

Monday, October 7

- 3:00 pm. Focus. WHCL 88.7
- 3:30 pm. GARC: Annals of Corporate Crime. WHCL 88.7
- 3:30 pm. Women's Tennis at Oneonta.
- 3:30 pm. Field Hockey at Oneonta.
- 4:00 pm. Lecture. Fatima Mernessi, "Feminism & Fundamentalism." Co-sponsored by Faculty for Women's Concerns and others. Kirner-Johnson Red Pit (Room 109)
- 8:00 pm. Lecture. Matthew Keil, Computer Lecture Series. "Technology confronts the existential condition."
- 8:30 pm. Lecture sponsored by the Music Department. Pierluigi Petrobelli, Professor of Musicology, University of Rome, Italy. "Verdi's Rigoletto." List Recital Hall.
- 8:30 pm. Lecture. Fatima Mernessi, "The Politics of Love in the Arab World." Co-sponsored by Faculty for Women's Concerns and others.

Tuesday, October 8

- 12:00 noon Newman Mass. Father John Croghan. Chapel.
- 3:00 pm. CRT: The Sky is Falling Revue. WHCL 88.7
- 3:30 pm. The Green Hornet. WHCL 88.7
- 4:00 pm. Life Planning Workshop. Sponsored by the Career Center. Bristol Campus Center Fisher Room (304).
- 4:30 pm. Career-Center Workshop. "Media Jobs." Kirner-Johnson Red Pit (109).
- 6:00 pm. Women's Volleyball vs. Nazareth at St. John Fisher.
- 7:30 pm. Career Center Workshop, "Money Jobs." Kirner-Johnson Red Pit (109)
- 8:00 pm. Organizaitonal meeting of a support group for students and community members whose lives have been affected by the problem drinking of family members of friends. Bristol Campus Center Fisher Room (304).
- 8:30 pm. Slide Presentation sponsored by the English Department and Faculty for Women's Concerns. Eva Miller, "Viewing Faulkner's Self." Bristol Campus Center Dwight Lounge.
- 9:00 pm. Film Sponsored by the Christian Fellowship. *The Hiding Place.* Science Auditorium.

Wednesday, October 9

- 12:00 noon Newman Mass. Father John Croghan. Chapel.
- 12:10 pm. NOONMUSIC. Sokol Salmirs Duo. Violin and Piano. Dwight Lounge, Bristol Campus Center.
- 3:00 pm. Consider the Alternatives. WHCL 88.7
- 3:30 pm. Star Date. WHCL 88.7
- 3:30 pm. Men's Soccer vs. Siena. Home
- 4:00 pm. Men's Cross Country vs. Colgate. Home.
- 4:00 pm. Women's Soccer vs. Oneonta. Home.
- 8:00 pm. One Woman Show featuring Tulis McCall, "What Everywoman Knows." Sponsored by the Women's Center. McEwen Coffeehouse.
- 8:00 pm. Hamilton Programs Abroad Informational Meeting. Junior Year in France or Academic Year in Spain. Kirner-Johnson Room 222 and 225.
- 8:30 pm. Lecture, Mirifeli Perez Stable, "Trade Unions in Contemporary Cuba: Women Workers—Socialism and Development." Kirner-Johnson Red Pit (Room 109).
- 10:00 pm. Wednesday Night is Live in the HUB. Bristol Campus Center.

Thursday, October 10

- 12:00 Newman Mass. Father John Croghan. Chapel.
- 3:00 pm. Suspense. WHCL 88.7
- 3:30 pm. CRT: Playhouse number 10. WHCL 88.7
- 4:00 pm. Women's Tennis vs. Oswego. Home.
- 8:30 pm. Lecture sponsored by the Sociology Department. Professor Don Nunes, University of Bath, England. "Social Class & Sport in Britain: Wimbledon and McEnroe." Bristol Campus Center Dwight Lounge.
- 8:00 & 10:00 pm. Samuel Kirkland Film Society presents: *All of Me,* Science Auditorium.
- 8:00 & 10:00 pm. Foreign and Fine Film Society presents: *Dr. Strangelove.* K.J. Aud.
- 9:00 pm. Film sponsored by the Alcohol Awareness Committee, *Calling the Shots: The Advertising of Alcohol.* Chemistry Auditorium
- 10:00 pm. An Evening with Ron Darien. Bristol Campus Center HUB.

Friday, October 11

- Adler Conference (separate Schedule)
- 3:00 pm. Vintage Talking Heads. WHCL 88.7
- 4:00 pm. Women's Soccer at Clarkson.
- 4:15 pm. Hillel Jewish Services led by Professor Heidi Ravven. Israel and Jewish Issues. Discussion to follow. Bristol Campus Center North Lounge.
- 8:00 & 10:00 pm. Samuel Kirkland Film Society presents: *All of Me.* K.J. Aud.
- 8:00 & 10:00 pm. Foreign and Fine Film Society Presents: *Dr. Strangelove.* Science Auditorium.

Saturday, October 12

- 12:00 noon. Women's Volleyball vs. St. Rose/Roberts Wesleyan. Home.
- 1:00 pm. Women's Cross Country at NESCAC at Williams.
- 1:30 pm. Football at Wesleyan.
- 2:00 pm. Men's Soccer vs. Hobart. Home
- 2:00 pm. Men's Cross Country at NESCAC at Williams.
- 2:00 pm. Field Hockey vs. Oswego. Home.
- 3:00 pm Performing Arts Profile. WHCL 88.7
- 3:30 pm. Music in a New World. WHCL 88.7
- 6:30 pm. Newman Mass. Father John Croghan. Kirner Johnson Red Pit (109)
- 8:00 pm. Performance. Mary Paula Hunter and Dancers. Sponsored by the Department of Theatre and Dance. Minor Theatre.
- 8:00 & 10:00 pm. Samuel Kirkland Film Society Presents: *All of Me.* Science Auditorium.
- 8:00 & 10:00 pm. Foreign and Fine Film Society presents: *Dr. Strangelove.* K.J. Aud.
- 8:00 & 10:00 pm. Delta Phi Film Socity presents: *Dirty Harry.* Chem. Aud.

Sunday, October 13

- 1:00 pm. Newman Mass. Father John Croghan. Chapel.
- 3:00 pm. The Shadow. WHCL 88.7
- 3:30 pm. Dimensions in Science/Halley's Comet.
- 4:00 pm. CRT: The Nightengale (Parts 1 & 2).
- 4:00 pm. Women's Film Society Presents: *On Guard.* Kirner-Johnson Auditorium.
- 5:00 pm. The Next 200 Years. WHCL 88.7
- 5:00 pm. Chapel Service. The Rev. Laurie Kraus-Neale. Chapel.
- 8:00 & 10:00 pm. Samuel Kirkland Film Society presents: *All of Me.* K.J. Aud.
- 8:00 & 10:00 pm. Foreign and Fine Film Society Presents: *Dr. Strangelove.* Science Auditorium.
- 8:00 & 10:00 pm. Delta Phi Film Society presents: *Dirty Harry.* Chem Aud.

Miscellaneous

- Dr. Thomas Rossing, from the Department of Physics at Northern Illinois University, will speak on Monday, October 7, on "Acoustics of Bells." Dr. Rossing's Talk is sponsored by Sigma Xi and will begin at 8:30 pm. in the Science Auditorium.
- $60.00 PER HUNDRED PAID for remailing letters from home! Send Self-addressed, stamped envelope for information/application. Associates, Box 95-B, Roselle, N J 07203
- ADOPT: Caring Maryland Couple seeking to adopt infant to six months. Will pay legal fees and medical expenses. Call (301) 836-9096
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- Hamilton Programs Abroad: important, general informational meetings for those interested in the Junior Year in France (for 1986-1987) or the Academic year in Spain (for Spring, 1986 or 1986-87), October 9, 8:00 pm., Johnson 222 and 225.